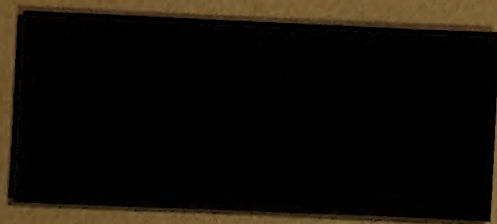


Giov. Batt. Pergolesi

(1710-1736)



S A L M I

ROMA

GLI AMICI DELLA MUSICA DA CAMERA

(Palazzo Doria Pamphili)

Giov. Batt. Pergolesi

(1710~1736)

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I Salmi, che - così riuniti - vedono oggi per la prima volta la stampa, dischiudono una pagina della vita di Pergolesi che nessun musicologo o studioso delle sue opere ci ha mai rivelato. Essa non ci palesa l'attività creatrice del Maestro volta alla celebrazione di grandi feste del Cattolicesimo o a corrispondere agli incarichi ricevuti da influenti e facoltosi mecenati; è una pagina intima quella che ci apre la poesia dei vesperi della domenica, come si officiavano nelle Chiese o presso le Confraternite di Napoli ove il "maestrino" si recava ad assolvere al modesto incarico di organista e di maestro di cappella, (senza alcun contributo, o quasi) nella cerchia ristretta di una cantoria ove poche voci ed un gruppo modesto di suonatori eseguivano le sue musiche, forse anche mediocrementemente, se non senza impegno.

Questo volume, che riproduce - fra l'altro - quattro manoscritti unici, dimenticati nei polverosi santuarii di biblioteche e di archivii, non viene a documentare il ricordo di esecuzioni memorabili da cui la fama del Maestro abbia ricevuto vantaggio, e neppure contiene opere richieste, in genere, e ricercate. Si può dire che esse non siano conosciute che da un esiguo numero di eruditi. Scritte nei momenti i più diversi della breve carriera musicale di Pergolesi, tradiscono - alcune - l'inesperienza dell'allunno del Conservatorio dei poveri di N. S. Gesù Cristo, altre il giovanile talento che già ha subito le seduzioni del concerto e del teatro, altre ancora conoscono l'amarezza delle lacrime di umana sofferenza, ma tutte rivelano l'espansiva religiosità dell'Autore e l'essenza del suo stile - insieme di arcaismo e di novità - legato alla tradizione antica e pur recante perennemente una "nota nuova" inequivocabile, di grande pregio perchè intimamente progressiva.

L'esame dei Salmi è importante nello studio della formazione e dello svolgimento dell'arte di Pergolesi. Certo, i problemi di este-

tica concernenti la musica "di Chiesa" non erano neppure intuiti dai maestri del tempo, ed il contrasto fra lo stile religioso e gli elementi specifici dell'arte profana non tormentò la mente dell'allievo di Francesco Durante. L'uso dei soli, del coro, dell'orchestra avvenne con concetti indipendenti da ogni formula, nella finalità di rappresentare con la massima efficacia il sacro testo. Del resto, quei poetici cantici coi quali la Chiesa è sempre stata solita di celebrare le lodi di Dio, anche in antico si interpretavano variamente, con monodie, con cori, accompagnati anche al suono degli strumenti i più diversi. L'attrazione del sentimento suggeriva le immagini le più spontanee ed appropriate: null'altro si ricercava dunque nelle musiche al di fuori dell'intima rispondenza allo spirito del testo. Perchè dunque rimproverare a Pergolesi l'impiego di un linguaggio misto di antico e di moderno che può forse dispiacere soltanto agli stilisti?

Non è neppure vero che il canto in questi Salmi sia scolastico e impersonale. Occorre innanzi tutto ascoltare quando è Pergolesi che "canta"; e si può sicuramente affermare che, con l'ispirazione, il più delicato senso della natura regolò in ogni punto i rapporti fra il contenuto psicologico e l'interpretazione musicale improntata a fervorosa devozione.

Pergolesi è sempre stato attratto dalla Chiesa; la sua religione non fu però - come scrisse Saint Saëns - "quella degli artisti che, in fondo, non hanno altra religione che la loro arte" e neppure fu quella di uno spirito ascetico o compunto: la sua fede fu istintiva e calorosa, e la dolcezza penetrante delle sue musiche di Chiesa nasce appunto dalla fusione dell'umana tenerezza con il sentimento sacro di un'anima ardente. Se l'interpretazione musicale dei testi di Davide non rivela talora uno studio approfondito da parte del musicista, è d'uopo pur riconoscere che lo spirito sensibilissimo di Pergolesi ha affrontato i Salmi con semplicità, con soavità; ne ha evocato il sentimento drammatico affidandone l'espressione all'elemento vocale con naturalezza, con "verità". Il culto ch'egli nutriva per la verità ha a lui additato una via feconda assolutamente nuova: abbandonare ogni

aggiunta decorativa per lasciare alla voce tutto il suo naturale risalto. Ed è così che, dopo oltre 200 anni da che furono scritte, il timbro vivente, che sempre sussiste quando anche la tecnica strumentale si trasforma e decade, ha assicurato la salvezza di queste musiche nell'immensa produzione "di Chiesa" del sec. XVIII irrimediabilmente abbandonata, e può comunicarci, ancor oggi fresco e vivo, il fascino di così artistiche creazioni.

F. CAFFARELLI

NOTE

Del primo dei Salmi per i vesperi della domenica, il n.º CIX " *Dixit Dominus Domino meo* ", Pergolesi ci ha lasciato tre interpretazioni, composte in epoche diverse fra loro, assai differenti per forma e per contenuto. La prima - che viene oggi pubblicata in primo luogo - è opera giovanile, probabilmente composta quando l'autore era ancora alunno nel Conservatorio dei poveri di N. S. Gesù Cristo. Le affinità che vi si riscontrano, nell'impiego delle voci e degli strumenti, con i tratti caratteristici dell'oratorio " *La morte di S. Giuseppe* ", indurrebbero a collocare questa prima stesura del Salmo fra le composizioni del 1730 o forse anche di poco anteriori. Si tratta peraltro di uno dei periodi della vita del Maestro di cui si hanno scarissimi documenti e quasi nessun ricordo biografico, per cui ogni approssimazione può risultare inesatta. Sta di fatto che il manoscritto UNICUM di questo Salmo (e cioè le parti staccate, non la Partitura) si trovano presso la Biblioteca Estense a Modena e ciò ha fatto ritenere al musicologo M.º Andrea Mayer che Pergolesi avesse scritto il Salmo per la Corte di Modena. Nulla risulta al riguardo: è però certo - e lo prova anche l'usura del materiale - che colà il " *Dixit Dominus* " venne ripetutamente eseguito.

Sebbene risultino mancanti varii accompagnamenti strumentali, la stesura delle voci è completa e ci offre in tutta la sua vivezza il quadro colorito della creazione pergolesiana. (Pag. 1 - 60).

La seconda interpretazione del Salmo, che si ritiene risalga al 1732 (Pag. 61 - 112), è la più conosciuta fra gli studiosi. Se ne conservano infatti pregevoli esemplari manoscritti nelle biblioteche dei conservatori di Musica di Napoli, di Milano, di Brusselle, nell'archivio dell'Università di Cambridge, nella Preuss. Staats Bibliothek di Berlino, e nell'Estense di Modena. Della partitura venne anche eseguita una edizione a stampa in Napoli (Gennaro Parisi: 18...) divenuta assai rara.

La terza interpretazione del Salmo è quella di cui al manoscritto UNICUM custodito nella Preuss. Staats Bibliothek di Berlino, che è stato rimesso in partitura (esistono soltanto le parti staccate delle voci, degli archi e di due clarini, facoltativi) e che per la prima volta viene offerto alla conoscenza degli studiosi (Pag. 113 - 170).

Soltanto l'esame particolare delle singole composizioni rivela come Pergolesi abbia sentito la gioia della Chiesa militante nel celebrare l'eccelsa dignità del Messia sul testo davi-

dico. Non è qui possibile fare un raffronto formale e sostanziale fra così diverse interpretazioni musicali, ricche di palpito sonoro e di poetiche, immaginose figurazioni. Noterò soltanto - quali caratteristiche comuni - che il Salmo è stato diviso dall'Autore in sette parti, delle quali sono attribuite al Coro la prima (*"Dixit Dominus"*), l'ultima (*"Gloria Patri"*), ed il versetto centrale (*"Juravit Dominus"*). Gli altri episodi sono affidati ai solisti (*"Virgam virtutis"*, *"Tecum principium in via"*) mentre il versetto *"Dominus a dextris tuis"* costituisce musicalmente la pagina di maggiore importanza dal punto di vista inventivo, trattata in tutte e tre le composizioni con una espressiva e ben elaborata polifonia (quintetto di solisti, oppure soli e coro).

Più del Salmo precedente è noto, in generale, il Salmo n° CX *"Confitebor"* Pag. 170-206) la cui partitura figura nella Biblioteca del R. Conservatorio di Musica di Napoli anche col testo del Salmo n° CXII *"Laetatus sum"*. Il raffronto delle composizioni dimostra che l'originale di Pergolesi fu ispirato sul *"Confitebor"* ed adattato poi - forse anche dopo la morte del Maestro - al testo del *"Laetatus sum"*. Una riprova di ciò può anche ricavarsi dal fatto che numerose copie manoscritte antiche che si rinvennero nelle biblioteche italiane ed estere (Conservatorii di Musica di Firenze, di Milano, di Brusselle, Biblioteca Nazionale di Torino, Civica di Bergamo, Preuss, Staats Bibliothek di Berlino, Musikfreunde Gesellschaft di Vienna, British Museum, Congressional Library di Washington) recano tutte il testo del *"Confitebor"*.

L'unica edizione a stampa di questo Salmo è quella pubblicata da Pozzo a Parigi (18....) Una frammentaria riduzione per canto e pianoforte fu curata da Novello (Londra: 18...).

Nonostante le raccolte proporzioni, la celebrazione delle opere del Signore, l'esaltazione dei suoi doni celesti ha nella musica di Pergolesi una grandiosità singolare. Il linguaggio non è magniloquente ma conferisce tale un vigore al testo che le due forze armonicamente si moltiplicano. Il Salmo ha inizio e si chiude con un corale gregoriano che come *"cantus firmus"* passa da una voce all'altra mentre la polifonia che l'avvolge, si sviluppa con festosa magnificenza.

Notevoli, in particolare, per bellezza di ispirazione e di forma il dialogo del soprano e del coro sul secondo versetto *"Confessio"* ed il solo del soprano *"Sanctum et terrible"* di cui esistono innumerevoli esemplari e trascrizioni un po' dappertutto.

Il vigore drammatico del testo ha spinto Pergolesi a comporre anche separato il versetto *"Sanctum et terribile"* per 5 voci e organo, assai noto in Germania per esserne stata pubblicata la partitura nel periodico *Caecilia* di Magonza (1842). La suggestiva e *"moderna"* pagina è anch'essa qui riprodotta (Pag. 207 - 212).

Durante le ricerche effettuate in occasione del Bicentenario Pergolesiano si è rinvenuto presso la Preuss. Staats Bibliothek di Berlino l'UNICUM manoscritto del Salmo n° CXI *"Beatus vir qui timet Dominum"* di cui non esiste cenno da parte dei biografi e musicologi che fino ad ora si sono occupati del grande Jesino.

La partitura ricostruita sulle antiche *"particelle"*, ci palesa una stesura singolare nell'arte di Pergolesi. Non più divisioni in vari versetti interpretati polifonicamente o monodicamente, ma un solo movimento nel quale si saldano felicemente tutti gli elementi lirici del Salmo resi con dinamica varietà dalle 4 voci. Interessante è pure l'accompagnamento del quartetto, rafforzato dall'organo (Pag. 213 - 233).

In fine un prezioso e nitidissimo AUTOGRAFO viene a rischiarare il nostro studio: è quello del Salmo n° CXII (Pag. 234 - 273) che si conserva gelosamente nella Bibl. del R. Conservatorio di Napoli. Siamo dolenti di non poterne offrire, a causa delle eccezionali contingenze, una riproduzione fotografica ma confidiamo di farlo appena ne avremo la pratica possibilità. Esemplari manoscritti antichi si trovano anche presso la Biblioteca del R. Conservatorio di Milano, nella Civica di Bergamo, nell'Estense di Modena, oltre che nell'archivio della Singakademie e della Preuss. Staats Bibliothek di Berlino, nel British Museum, nella Bibl di Corte e nella raccolta della Musikfreunde Gesellschaft di Vienna, nella Carolina Rediviva di Uppsala, nella Congressional Library di Washington e nella New York Public Library. Come si vede, la composizione ha avuto una grande diffusione, ed a giusto titolo: essa è una delle ultime opere del Maestro e possiede tutti i doni della pienezza del suo talento.

Nella sobrietà delle forme si racchiude una sostanza doviziosa. Se ne ha sentore immediatamente, nel primo versetto, allorchè dopo il delicato "a solo", del soprano entra il coro in PP che evoca l'umile prostrarsi di una moltitudine orante. È notevole il contrasto fra la sublimità delle cose celesti, sovente significata dalla voce sola, e l'umiltà delle cose terrene espressa dal coro che rappresenta il popolo. Coi mezzi più semplici l'autore ottiene effetti drammatici; così avviene opponendo aggruppamenti di voci all'acuto e nel grave, con cambiamenti di tono, con transizioni dal maggiore al minore, con coloriti dinamici opposti.

Gli "a solo", possiedono già la classica complessione che notiamo nella cantata di Orfeo; in essi palpita una così intensa effusione di sentimento da far dimenticare che furono composti 50 anni prima del Requiem di Mozart!...

Alla interpretazione stupenda del versetto "Quis sicut Dominus", affidata al soprano ed al Coro, si è fatta seguire una composizione staccata sullo stesso testo rinvenuta nella bibl. del Palazzo Reale di Brusselle, opera anteriore, semplice, ma non priva di calore e di immagini di poesia.

La pagina corale finale "Sicut erat" ci riporta colla mente alla chiusa della Messa in Fa a 10 voci ove un fugato iniziale si sviluppa con elementi ausiliari più vivaci, che aggiungono un colore lieto e festante, in armonia collo spirito del Salmo. Del resto Pergolesi non ha mai voluto abusare dello stile fugato: se ne è valso quanto bastasse a comunicare all'opera una autorità che nulla avrebbe potuto sostituire, ma se ne è distaccato quando ha intravisto forme "che serrassero più strettamente la natura". Musicista profondamente originale nell'apparente semplicità, non assomiglia nè al maestro Francesco Durante nè a Leonardo Leo, nè ad alcuno dei modelli che la scuola napoletana gli offriva. Il suo modo di procedere era del tutto diverso, come diverso il punto fondamentale di partenza. Lo si potrebbe collocare fuori della tradizione cui di cuore egli era profondamente legato: La verità è che egli ha "il suo posto". Ed è giusto che questo sia unanimemente riconosciuto al grande Artista di cui l'Italia si onora.

Chiude, infine, il volume il Salmo n. CXXI "Laetatus sum" (Pag. 274 - 291) nella stesura del manoscritto UNICUM custodito nella Biblioteca del Conservatorio di Musica di Brusselle. E' una composizione che si riavvicina a quelle degli anni 1730 - 1731, tutta pervasa di gioconda letizia e che nella lieve veste vocale e strumentale racchiude pure ogni espressiva caratteristica dell'arte del Maestro.

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PSALMUS CIX.

per 6 voci e coro con accomp. di archi e organo.
(1730)

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Tel. 031 / 54 61 21

GIOV. BATT. PERGOLESÌ
(1710-1736)

CORO

Allegro

1

f Archi, Corni e Organo

p *f* *p* *f* *p* *f* *p* *pp* *f* *f* *p* *f* *rall.*

SOPR. I. Di - xit. Do-mi-nus Do - mi - no me - o:

p espr.

CONTR. I. Di - xit

p espr.

pp

se - de a dex - tris me -

Do-mi-nus Do - mi - no me - o: se - de a dex - tris me -

- is, a dex - tris me - is, se -

de. SOPR. II.

1 Di - xit Do - mi-nus Do -

- is, a dex - tris me - is, se -

de. CONTR. II.

1 Di - xit Do - mi-nus Do -

TEN.
BASSI

Di - xit Do - mi-nus Do -

1

mi - no me - - - o

se - de

mi - no me - - - o

se - de

mi - no me - - - o

se - de

se - de

a dextrisme - is

se - de

a dex-tris

se - de

a dextrisme - is

se - de

a dex-tris

se - de

a dextris me - is

se - de

a dex-tris

me - is

se - de, se - de.

me - is

se - de, se - de.

me - is

se - de, se - de.

*rall.**a tempo*

Di - xit: se - de a dex - tris, a

Di - xit: se - de a dex - tris,

f

Di - xit: se - de a dex - tris,

f

dex - tris me - is: se - de, se - de

me - is a dex tris me - is, se - de, se - de

pp I.

me - is a dex tris me - is se - de.

— a dex - tris me - is a dex - tris me - is, se -

pp

— a dex - tris me - is a dex - tris me - is, se -

pp

cresc.

tr

[2] de se - de a dex - trix me - - is,

II. de
II. se - de a dex - trix me - - is,

se - de a dex - trix me - - is,

[2]

f *p*

se - de a dex - tris me - - is

pp

se - de a dex - tris me - - is

pp

se - de a dex - tris me - - is

se - de a dex - tris me - - is

f *pp*

se - de se - de, se - - de. *SOPR. I.* Do - nec

pp *p espr.*

se - de se - de, se - - de. Do - nec

pp

se - de se - de, se - - de. *CONTR. I.*

se - de se - de, se - - de.

pp

se - de se - de, se - - de.

rall. *p*

SOPR. II.

po - nam i - ni - mi - cos tu -

- os Do - nec

po - nam i - ni -

espr.

po - nam i - ni - mi - cos tu - - os

mi - cos tu -

- os, sca - bel - lum

pe - dum tu - o -

- rum

pe -

pp

CONTR. II. sca - bel - lum

pe - dum tu - o -

- rum

pe -

*cresc.**pp*

- dum tu - o -

- rum Do - nec

po - nam i -

ni -

mi -

cos,

[3] *I.*

- dum tu - o -

- rum *f* Do - nec

po - nam i -

ni -

mi -

cos,

Do - nec

po - nam i -

ni -

mi -

cos,

[3]

f

i - ni - mi - cos, i - ni - mi - cos tu - os sca - bel - lum *pp*

i - ni - mi - cos, i - ni - mi - cos tu - os sca - be - lum *pp*

i - ni - mi - cos, i - ni - mi - cos tu - os sca - be - lum *pp*

pe - dum pe - dum tu - o - rum

pe - dum pe - dum tu - o - rum

pe - dum pe - dum tu - o - rum

Di - xit Do - - mi - nus

Di - xit Do - - mi - nus

Di - xit *p* Do - - mi - - nus

Di - xit Do - mi -

Di - xit Do - mi -

Di - xit Do - mi - no

no me - o Di - xit: se -

no me - o Di - xit: se -

me - o Di - xit: se -

de a dex - tris me - is

de a dex - tris me - is

de a dex - tris me - is

Do - nec po - nam i - ni - mi - cos i - ni - mi - cos tu - os

Do - nec po - nam i - ni - mi - cos i - ni - mi - cos, i - ni - mi - cos

Do - nec po - nam i - ni - mi - cos i - ni - mi - cos tu - os

4

sca - bellum pe - dum

sca - bellum pe - dum

sca - bellum pe - dum tu -

tu - os,

sca - bellum pe - dum

sca - bellum pe - dum

sca - bel - lum pe - dum tu -

sca - bellum pe - dum

sca - bellum pe - dum tu -

sca - bel - lum, sca - bellum pe - dum tu -

o - rum, sca - bel - lum,

sca - bel - lum,

sca - bel - lum

o - rum, sca - bel - lum,

sca - bel - lum,

sca - bel - lum

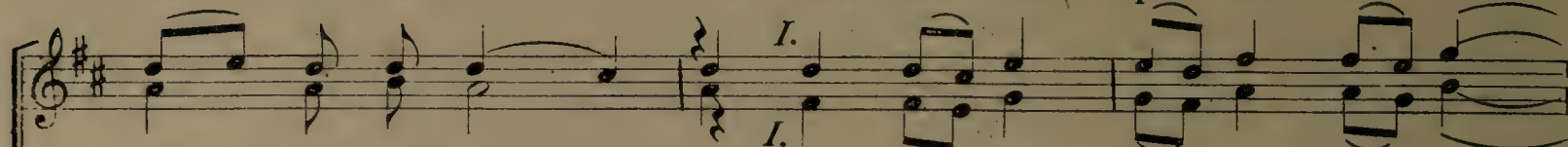
o - rum,

o - rum, sca - bel - lum,

sca - bel - lum,

sca - bel - lum

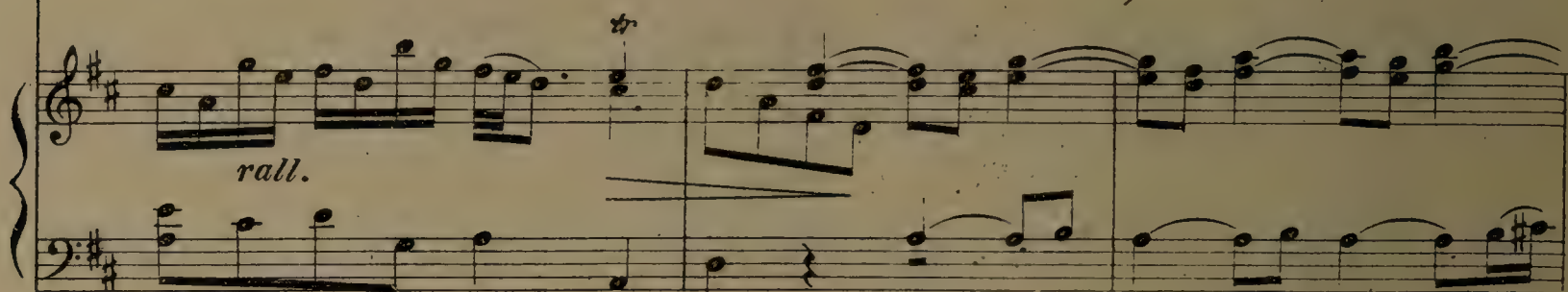
pe - dum tu - o - - rum. Sca - bel - lum pe - dum tu - o - -



pe - dum tu - o - - rum. Sca - bel - lum pe - dum tu - o - -

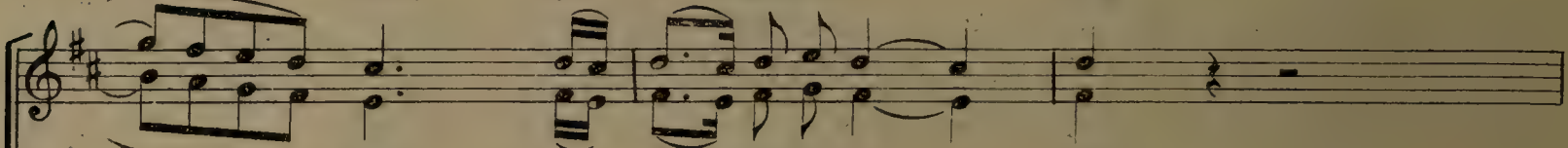


pe - dum tu - o - - rum.

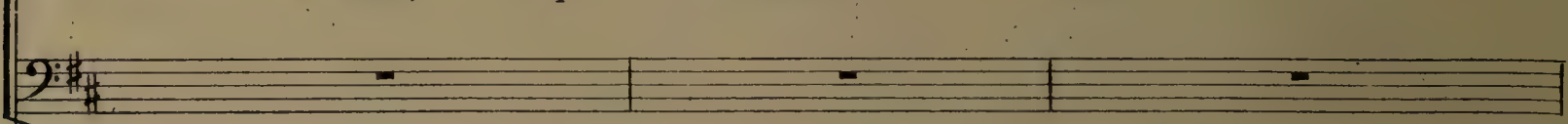


rall.

- rum, pe - dum tu - o - - rum.

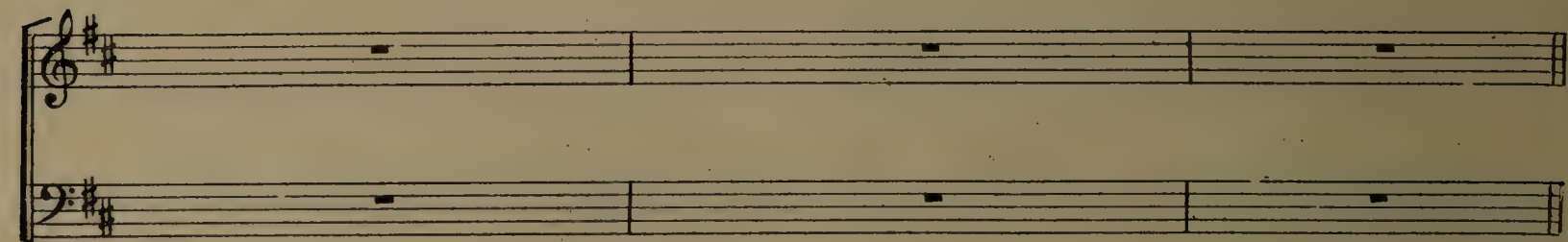


- rum, pe - dum tu - o - - rum.



f

p



f

p

SOPRANO SOLO

Larghetto

2

First system of musical notation (measures 1-4). The music is in 2/4 time, key of B-flat major. The soprano part features a melodic line with eighth and sixteenth notes, including triplets and a trill in measure 4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of musical notation (measures 5-8). The soprano part continues with a melodic line, featuring a sixteenth-note triplet in measure 6 and a trill in measure 8. The piano accompaniment includes a trill in the right hand in measure 8. Dynamics include *p* (piano) and *sf* (sforzando).

Third system of musical notation (measures 9-12). The soprano part features a melodic line with a triplet in measure 9 and a trill in measure 12. The piano accompaniment includes a trill in the right hand in measure 12. Dynamics include *pp* (pianissimo) and *sf* (sforzando).

Fourth system of musical notation (measures 13-16). The soprano part features a melodic line with a triplet in measure 13 and a trill in measure 16. The piano accompaniment includes a trill in the right hand in measure 16. Dynamics include *p* (piano) and *cresc.* (crescendo).

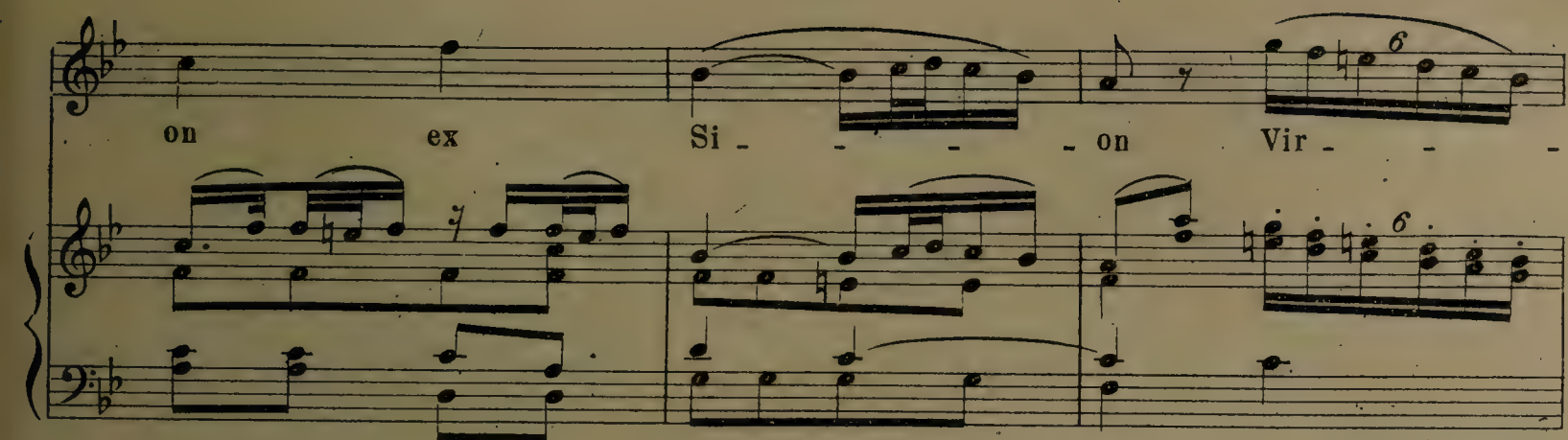
Fifth system of musical notation (measures 17-20). The soprano part features a melodic line with a triplet in measure 17 and a trill in measure 20. The piano accompaniment includes a trill in the right hand in measure 20. Dynamics include *p* (piano) and *cresc.* (crescendo).

Vir - - - gam vir - tu - tis vir - tu - tis tu - -

ae E - mit - tet Do - mi - nus e - mit - tet

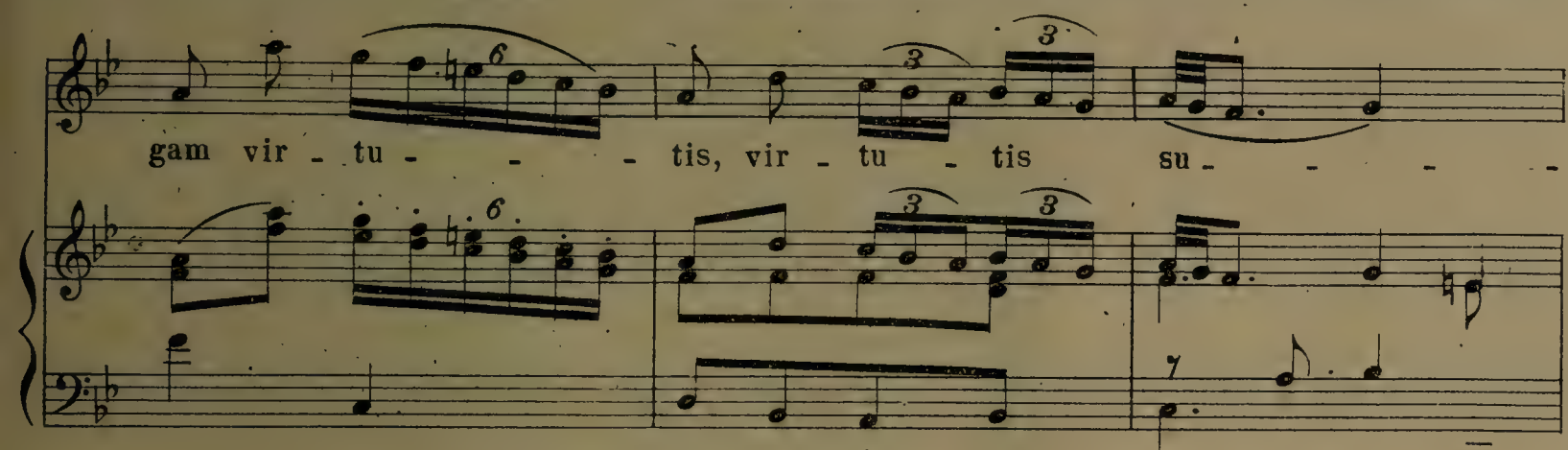
Do - - - mi - nus ex Si - on e - mit - tet e -

mit - tet Do - mi - nus ex Si - - -



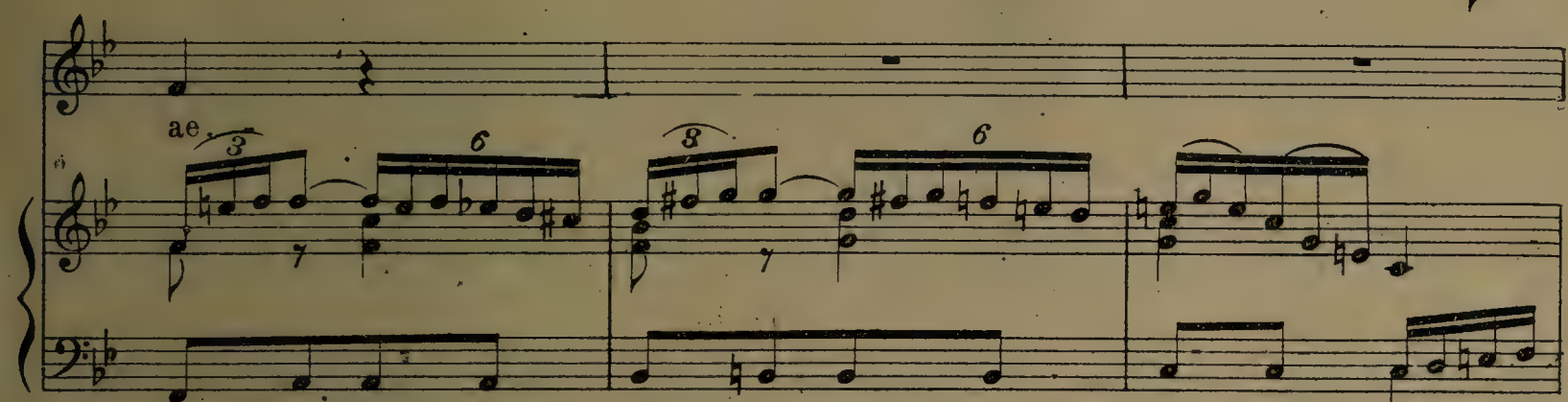
on ex Si - - - on Vir - - -

This system contains the first three measures of the piece. The vocal line begins with a half note 'on', followed by a half note 'ex', and then a half note 'Si' with a slur over it. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, including a sixteenth-note triplet in the first measure and a sixteenth-note sextuplet in the third measure.



gam vir - tu - - - tis, vir - tu - tis su - - -

This system contains measures 4 through 6. The vocal line continues with 'gam', 'vir - tu -', and 'tis, vir - tu - tis su -'. The piano accompaniment continues with intricate sixteenth-note patterns, including a sixteenth-note triplet in measure 5 and a sixteenth-note triplet in measure 6.

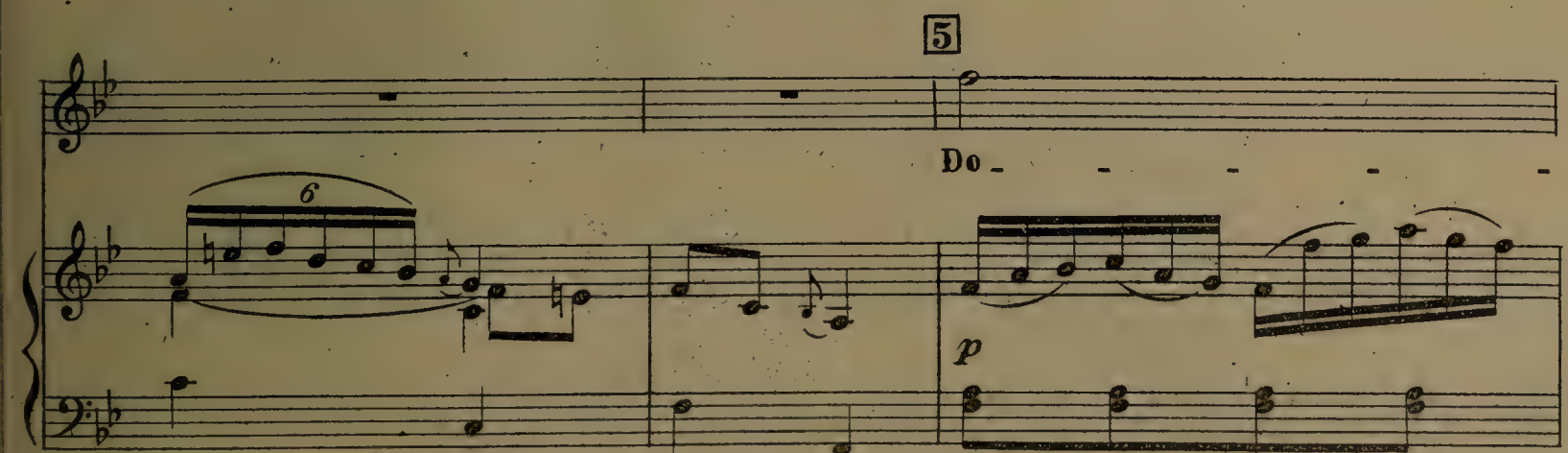


ae.

This system contains measures 7 through 9. The vocal line has a rest in measure 7, followed by a half note 'ae.' in measure 8. The piano accompaniment features a sixteenth-note triplet in measure 7, a sixteenth-note sextuplet in measure 8, and a sixteenth-note triplet in measure 9.



This system contains measures 10 through 12. The piano accompaniment continues with sixteenth-note patterns, including a sixteenth-note triplet in measure 10 and a sixteenth-note sextuplet in measure 11. A forte (*f*) dynamic marking appears in measure 12.



5

Do - - -

p

This system contains measures 13 through 15. A measure rest for five measures is indicated by a box with the number '5' above the vocal staff. The vocal line begins in measure 14 with a half note 'Do'. The piano accompaniment features a sixteenth-note sextuplet in measure 13 and a piano (*p*) dynamic marking in measure 14.

mi - - - na - re in me - - - dio in

The first system of the musical score. The vocal line (treble clef) begins with a half note 'mi', followed by a quarter rest, then a triplet of eighth notes 'na', a quarter note 're', a quarter rest, a triplet of eighth notes 'me', a quarter note 'dio', and a quarter note 'in'. The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

me - - - di - o i - ni - mi - co - rum tu - o - rum

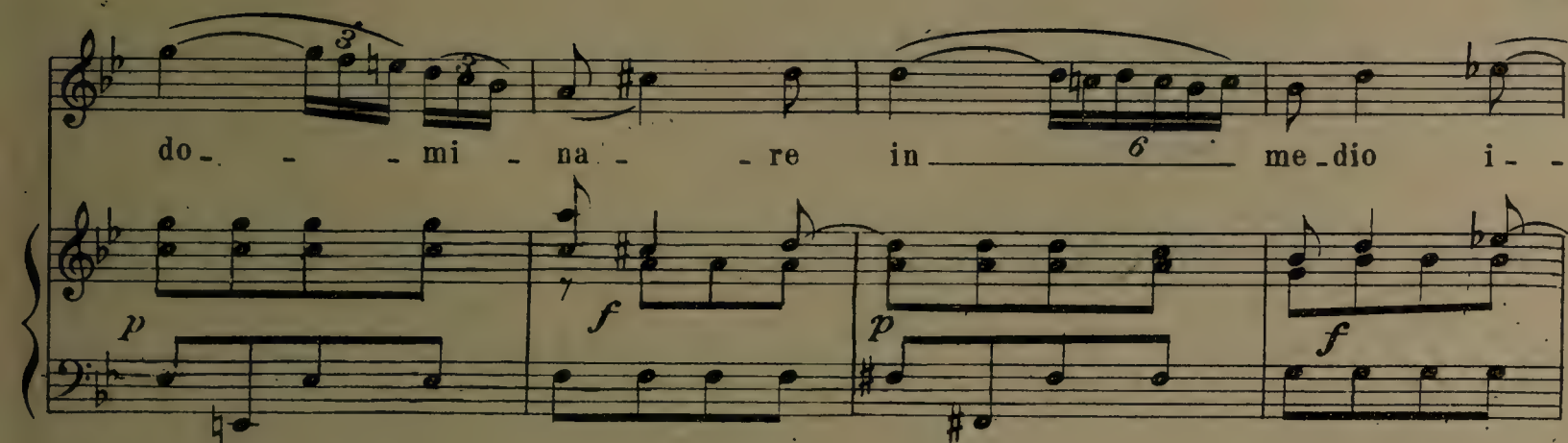
The second system of the musical score. The vocal line continues with a triplet of eighth notes 'me', a quarter rest, a quarter note 'di', a quarter rest, a quarter note 'o', a quarter rest, a quarter note 'i', a quarter rest, a quarter note 'ni', a quarter rest, a quarter note 'mi', a quarter rest, a quarter note 'co', a quarter rest, a quarter note 'rum', a quarter rest, a quarter note 'tu', a quarter rest, a quarter note 'o', and a quarter note 'rum'. The piano accompaniment continues with its melodic and harmonic support.

Do - mi - - na - - - re in me - dio i - -

The third system of the musical score. The vocal line features a triplet of eighth notes 'Do', a quarter rest, a quarter note 'mi', a quarter rest, a quarter note 'na', a quarter rest, a quarter note 're', a quarter rest, a quarter note 'in', a quarter rest, a quarter note 'me', a quarter rest, a quarter note 'dio', and a quarter note 'i'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

- ni - - mi - co - rum do - - mi - - na - - re,

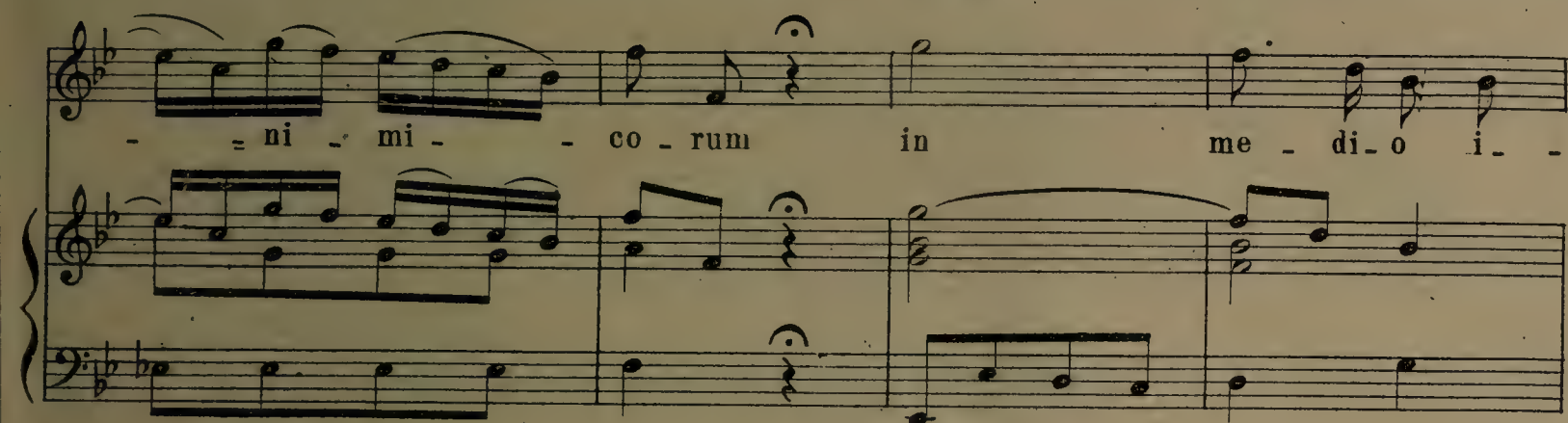
The fourth system of the musical score. The vocal line continues with a quarter note 'ni', a quarter rest, a quarter note 'mi', a quarter rest, a quarter note 'co', a quarter rest, a quarter note 'rum', a quarter rest, a quarter note 'do', a quarter rest, a quarter note 'mi', a quarter rest, a quarter note 'na', a quarter rest, and a quarter note 're'. The piano accompaniment concludes the system with a forte (*f*) dynamic marking in the right hand.



do - - mi - na - re in ⁶ me - dio i - -

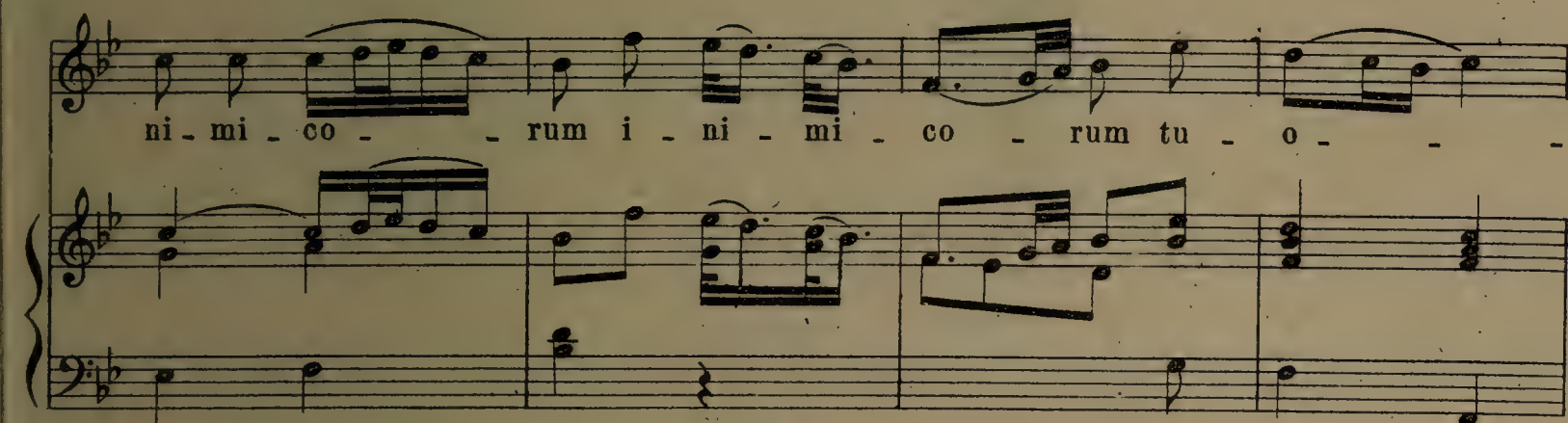
p *f* *p* *f*

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p* (piano) and *f* (forte) alternating between measures. The vocal line has a melodic line with some triplets and a sixteenth-note figure in the fourth measure.



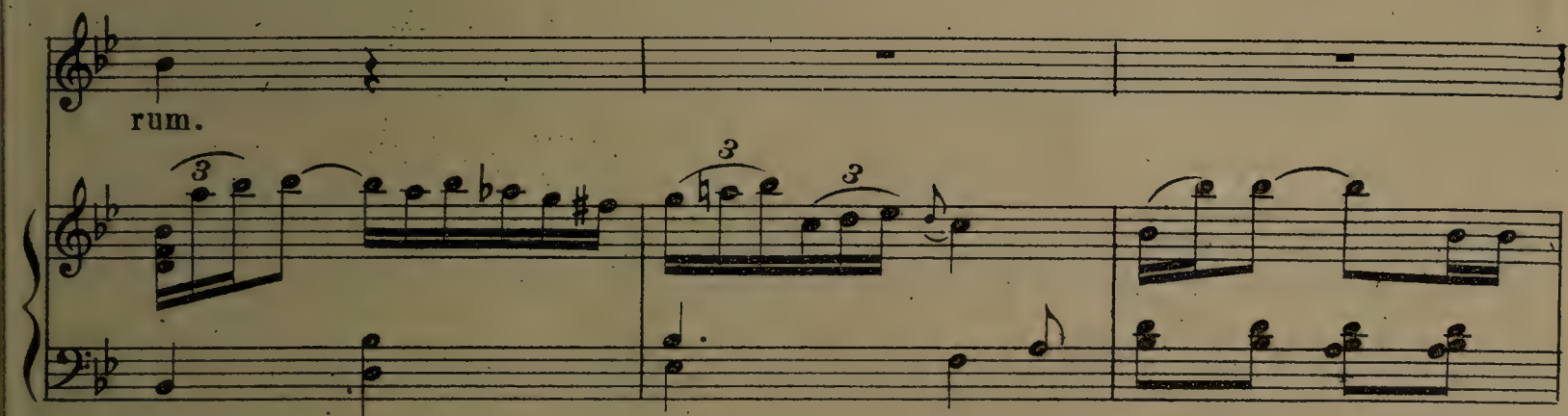
- ni - mi - co - rum in me - di - o i - -

This system contains the second line of the musical score. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line continues with the lyrics.



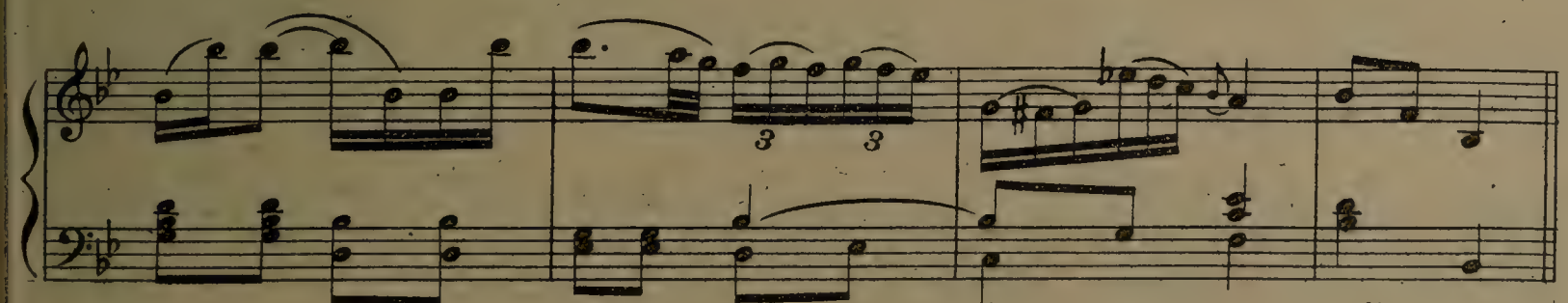
ni - mi - co - rum i - ni - mi - co - rum tu - o - -

This system contains the third line of the musical score. The piano accompaniment features a more complex rhythmic pattern with sixteenth-note runs. The vocal line continues with the lyrics.



rum.

This system contains the fourth line of the musical score. It begins with the word "rum." followed by a vocal line. The piano accompaniment features a triplet of eighth notes in the first measure and continues with a steady eighth-note pattern. The vocal line has a melodic line with some triplets.



This system contains the fifth line of the musical score. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line continues with a melodic line.

CONTRALTO SOLO

Andante

3

*dolce**pp**pp**f*

Te - cum prin - ci - pi - um in

The first system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth and sixteenth notes, with a crescendo hairpin and a piano (*p*) dynamic marking. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature, with a few notes and a fermata.

di - e vir - tu - tis in di - e vir - tu - tis tu - ae

The second system of the musical score. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. It includes triplet markings over the final two notes. The piano accompaniment continues with similar rhythmic patterns in the treble staff and a few notes in the bass staff.

in splen - do - ri - bus san - cto - rum. Ex u - te - ro

The third system of the musical score. The vocal line continues with a half note F#5, a quarter note G5, and a half note A5. It includes a triplet marking over the final two notes. The piano accompaniment continues with similar rhythmic patterns in the treble staff and a few notes in the bass staff.

an - te Lu - ci - fe - rum, an - te Lu - ci - fe - rum ge - nu - i -

The fourth system of the musical score. The vocal line continues with a half note B5, a quarter note C6, and a half note D6. It includes triplet markings over the final two notes. The piano accompaniment continues with similar rhythmic patterns in the treble staff and a few notes in the bass staff.

te, ge - - - - -

f *p*

This system contains the first two staves of music. The vocal line (top staff) begins with a whole note 'te,' followed by a half note 'ge' and a long melisma. The piano accompaniment (bottom staves) starts with a forte (*f*) chord and then moves to piano (*p*) for the rest of the system. The piano part features a steady eighth-note accompaniment in the right hand and a bass line of chords in the left hand.

- - - - -

f

This system continues the musical piece. The vocal line has a melisma followed by a sixteenth-note flourish. The piano accompaniment continues with the same texture, featuring a forte (*f*) dynamic in the right hand and a steady bass line.

- - - - - nui - te. An - - - te Lu - -

tr

This system contains the third staff of music. The vocal line includes the lyrics 'nui - te. An - - - te Lu - -'. The piano accompaniment features a trill (*tr*) in the right hand and a steady bass line.

ci - fe - rum ge - - - - - nui - te.

f

This system contains the fourth staff of music. The vocal line includes the lyrics 'ci - fe - rum ge - - - - - nui - te.'. The piano accompaniment features a forte (*f*) dynamic in the right hand and a steady bass line.

Piano introduction with arpeggiated chords in the right hand and block chords in the left hand.

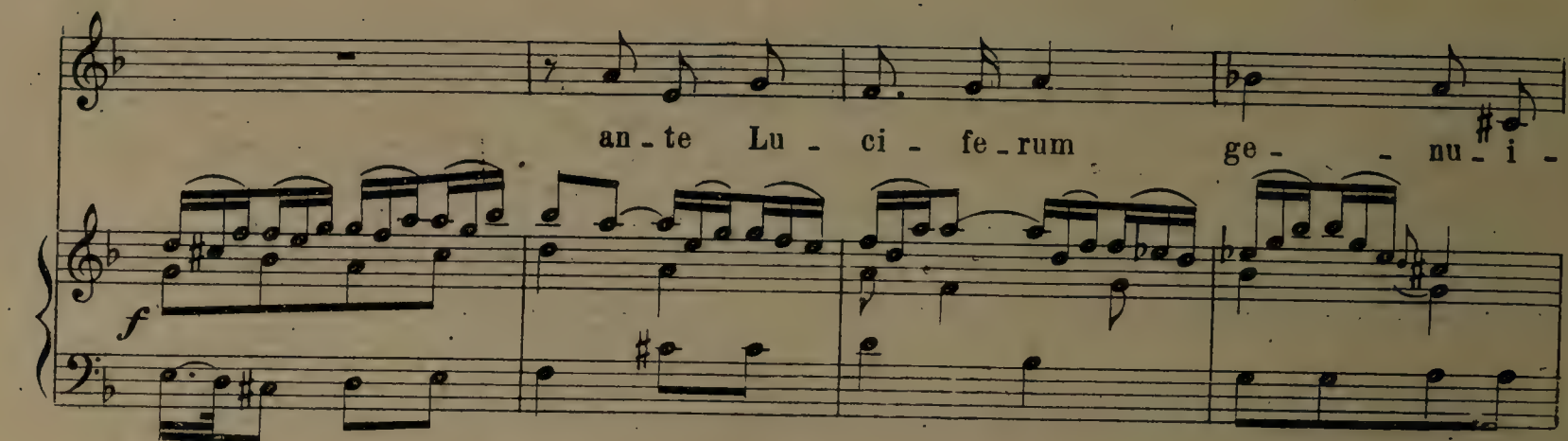
6

Te-cum prin-ci-pi-um in di-e vir-

tu-tis vir-tu-tis tu-ae in splen-

do-ri-bus San-cto-rum ex u-te-ro an-te Lu-ci-fe-rum

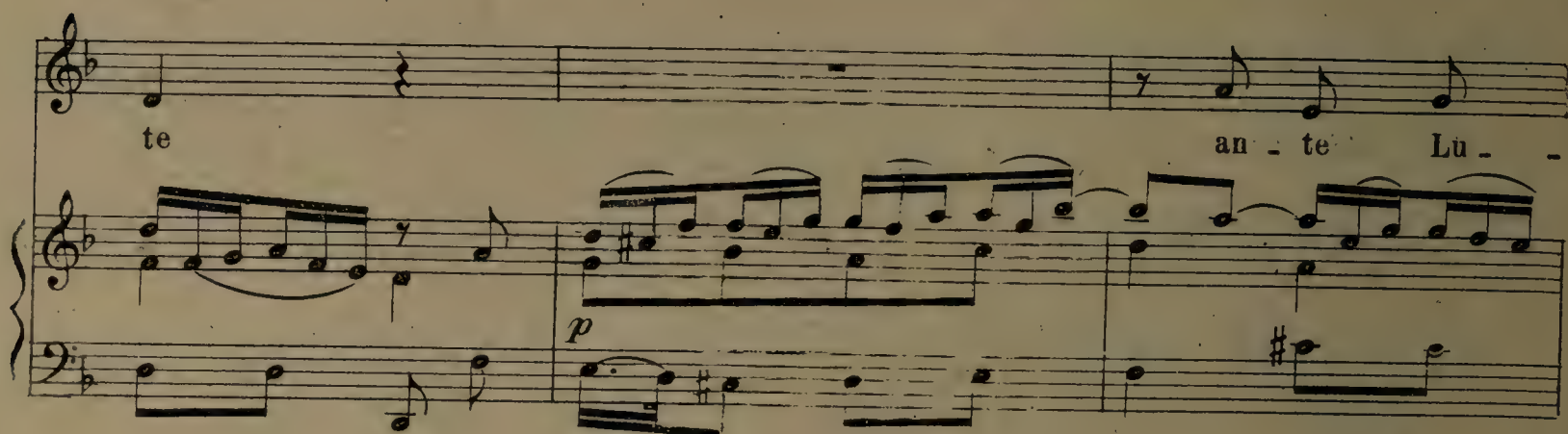
an-te Lu-ci-fe-rum ge-nu-i-te



an - te Lu - ci - fe - rum ge - nu - i -

f

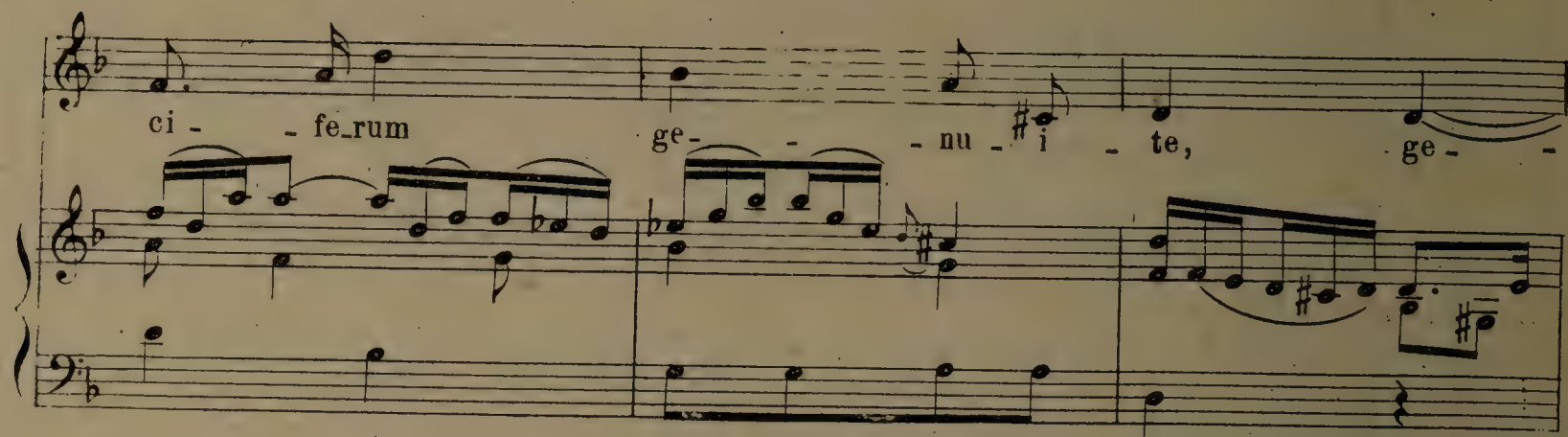
This system contains the first staff of music. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment starts with a forte (*f*) dynamic, featuring a rapid sixteenth-note arpeggiated figure in the right hand and a simple bass line in the left hand.



te an - te Lu -

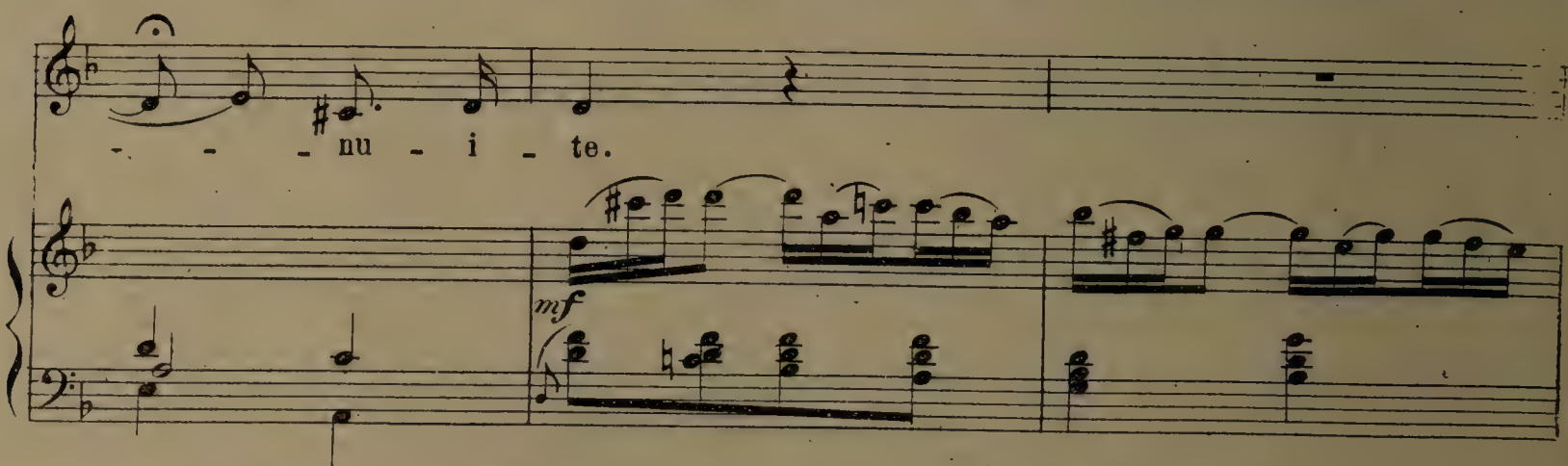
p

This system contains the second staff of music. The vocal line has a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment continues with the arpeggiated figure, marked with a piano (*p*) dynamic.



ci - fe - rum ge - nu - i - te, ge -

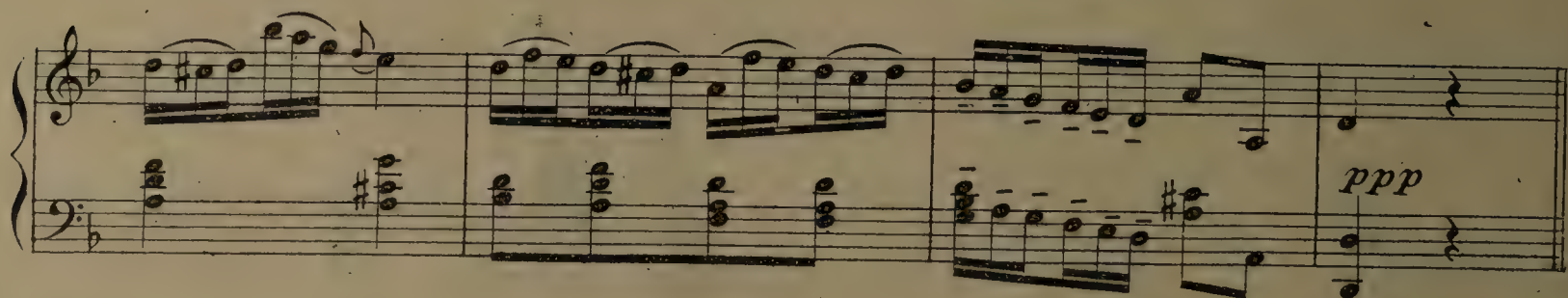
This system contains the third staff of music. The vocal line continues with the same melody. The piano accompaniment maintains the arpeggiated texture.



- nu - i - te.

mf

This system contains the fourth staff of music. The vocal line concludes with a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment features a mezzo-forte (*mf*) dynamic, with a more active right hand and a steady bass line.



ppp

This system contains the fifth staff of music. The piano accompaniment continues with the arpeggiated figure, marked with a pianissimo (*ppp*) dynamic.

CORO

Largo

Ju - ra - vit

Ju - ra - vit

Ju - ra - vit

Largo

Ju - ra - vit

Ju - ra - vit

Ju - ra - vit

Ju - ra -

Ju - ra -

Ju - ra -

vit

Do -

vit

Do -

vit

Do -

- mi - nus

Ju - ra - vit

Ju - ra - vit

- mi - nus

Ju - ra - vit

Ju - ra - vit

- mi - nus

Ju - ra - vit

Ju - ra - vit

Do -

- mi - nus.

Do -

- mi - nus.

Do -

- mi - nus.

Alla breve

SOPR. Et non poe - ni - te - bit e - um, Et — non poe - ni - te - bit e -

CONTR.
TEN.

BASSI

Alla breve

um, Non — non poe - ni - te - bit e - um

Et non

Et non poe - ni - te - bit e - um Non poe - ni - te - bit e - um, Non

Et non poe - ni - te - bit e - um

poe - ni - te - bit e - um, Et — non poe - ni - te - bit e - um, Et —

poe - ni - te - bit e - um, Non poe - ni - te - bit e - um,

Et non

Et non

non poe - ni - te - bit e - um.

non poe - ni - te - bit e - um.

poe - ni - te - bit e - um Et non poe - ni - te - bit e - um. Non poe - ni -

poe - ni - te - bit e - um. Et

Non poe - ni - te - bit e - um.

Et non

te - bit e - um.

non poe - ni - te - bit e - um poeni - te - bit e - um

poe - ni - te - bit e - um, non poeni - te - bit e - um, Non

Non poe - ni - te - bit e - um

Non poe - ni - te - bit e -

poe - ni - te - bit e -

poe - ni - te -

bit e -

um. Tu es sa - cerdos in ae - ter - num

um.

Tu es sa - cerdos in ae - ter -

Tu es sa -

um.

Tu es sa - cerdos in ae - ter - num

Et non poe - ni - te - bit e - um Non poe - ni - te - bit e -

num Et non poe - ni - te - bit e -

cerdos in ae - ter - num

Non poe - ni - te - bit e -

um Non poe - ni - te - bit

um Non poe - ni - te - bit e -

um Non poe - ni - te - bit e -

Non poe - ni - te - bit e -

e - **9**um Tu es sa - cer - dos in ae - ter -

- um Tu es sa - cer - dos in ae - ter - num Tu es sa - cer - dos in ae -

- um, Tu es sa - cer - dos in ae - ter - num, Tu es sa - cer - dos in ae -

- um Tu es sa - cer - dos in ae - ter -

9

num, Tu es sa - cer - dos in ae - ternum Se -

ter - num, in ae - ter - num Se -

ter - num, in ae - ter - num Se -

num, Tu es sa - cer - dos in ae - ternum Se -

cun - dum or - di - nem, or - di -

cun - dum or - di - nem,

cun - dum or - di - nem, or - di -

cun - dum or - di -

nem or - di - nem

or - di - nem or - di -

nem or - di - nem

nem or - di - nem or -

or - di - nem or - di -

nem or - di - nem

or - di - nem or -

di - nem or - di - nem

di - nem or - di - nem

nem

or -

- di -

nem

or -

- di -

or -

- di -

nem

or -

- di -

nem

Mel -

or -

- di -

nem

or -

- di -

nem

Mel -

nem Mel - chi - se - dech.

nem

Et

non poe-ni-te-bit

chi -

- se -

dech.

Et

non poe-ni-te-bit

nem Mel - chi - se - dech.

10

Et

non poe-ni-te-bit e - um

non poe-ni-te-bit e - um.

um.

e -

- um.

Tu es sa -

Tu es sa -

Et

non poe-ni-te-bit

e - um.

Tu es sa - cer - dos in ae - ter - - - - - num, Tu es sa -

cer - dos in ae - ter - - - - - num, Tu es sa - cer - dos in ae - ter - - - - -

cer - dos in ae - ter - - - - - num, Tu es sa - cer - dos in ae - ter - - - - -

Tu es sa - cer - dos in ae - ter - - - - - num, Tu es sa -

cer - dos in ae - ternum, Tu es sa - cer - dos in ae - ter - - - - -

- - - - - num, Tu es sa - cer - dos in ae - ter - - - - -

- - - - - num,

cer - dos in ae - ternum, Tu es sa - cer - dos in ae - ter - - - - -

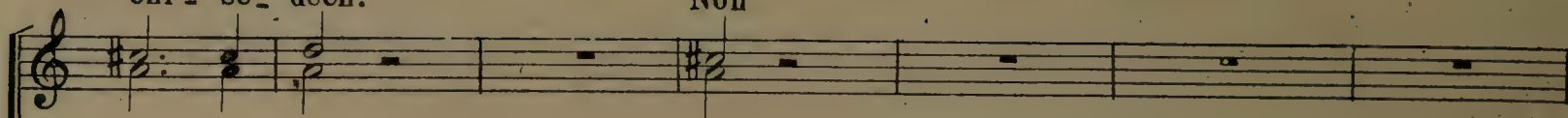
- - - - - num, se - cun - dum or - di - nem Mel - -

- - - - - num, se - cun - dum or - di - nem Mel - -

- - - - - num, se - cun - dum or - di - nem Mel - -

chi - se - dech.

Non



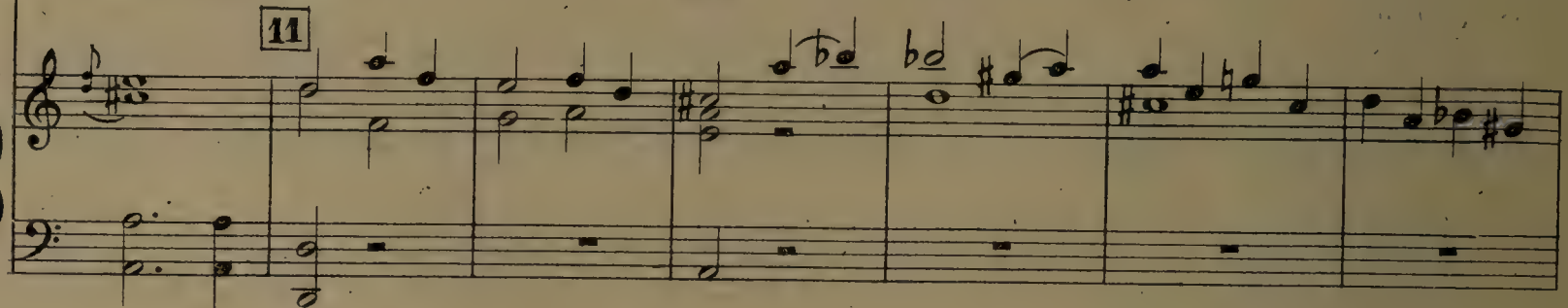
chi - se - dech.

Non



chi - se - dech.

Non



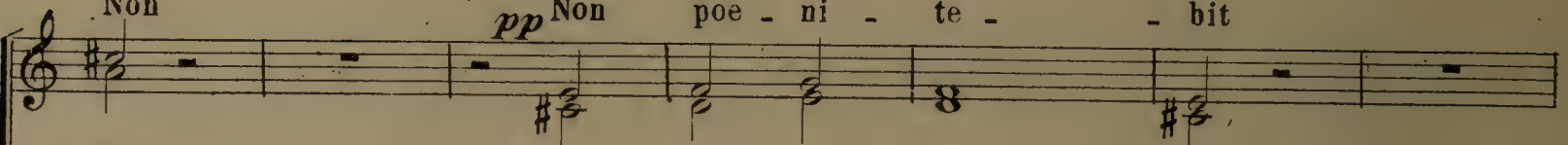
Non

pp

Non

poe - ni - te -

- bit



Non

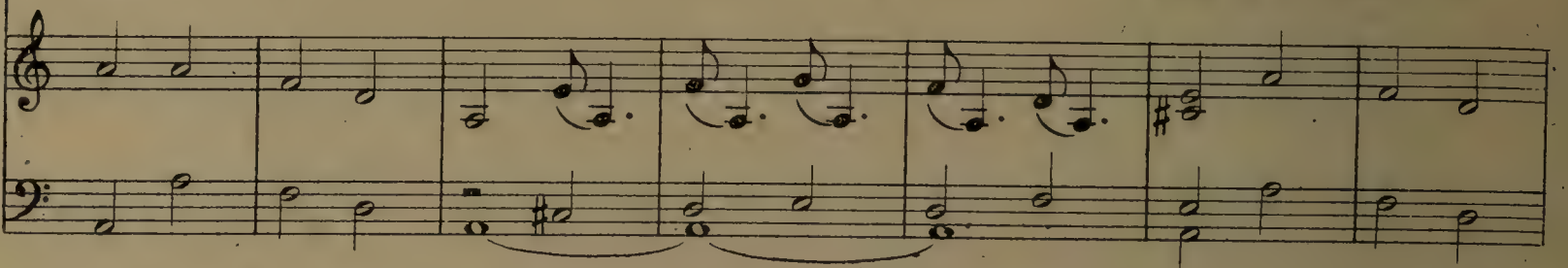
Non

poe - ni - te -

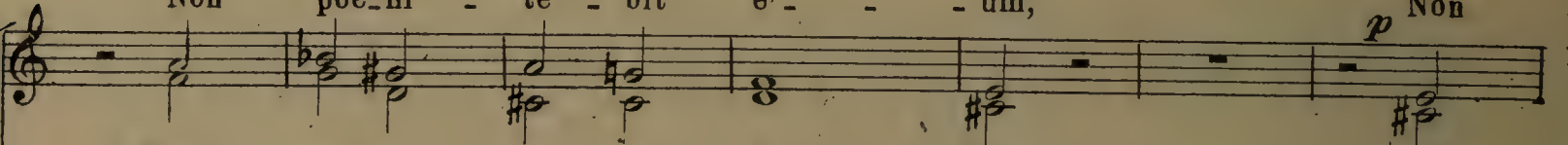
- bit



Non, non poe - ni - te - - - - - bit, non poe - ni -

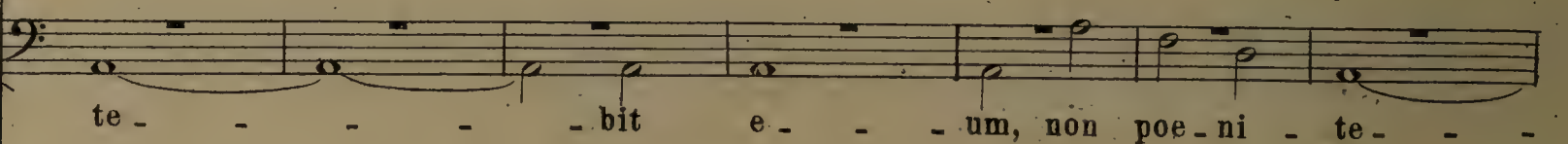


Non poe - ni - te - bit e - - - um,

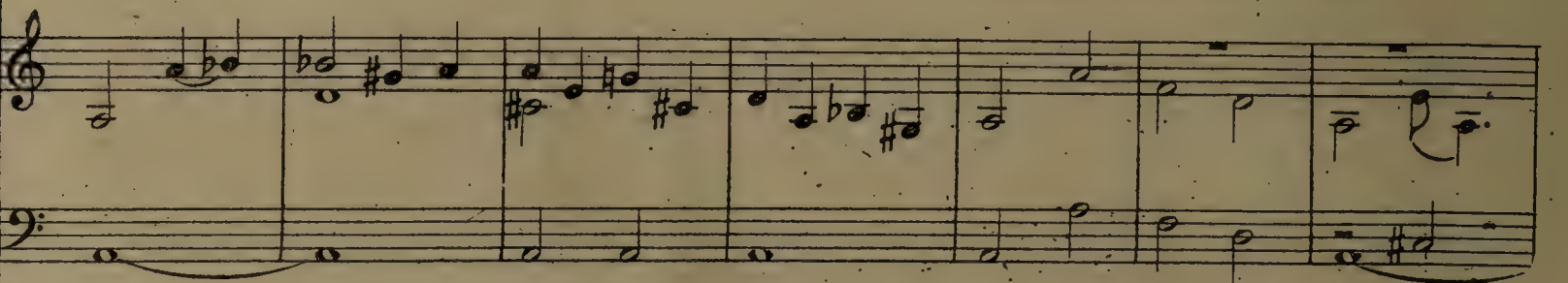
p Non

Non poe - ni - te - bit e - - - um,

Non



te - - - - bit e - - - um, non poe - ni - te - - -



poe - ni - te - bit

Non poe - ni -

poe - ni - te - bit

Non poe - ni -

- bit, non poe - ni - te -

te - bit e - um

Non

te - bit e - um'

Non

- bit e - um

Non

Non Tu es sa - cer - dos in ae -

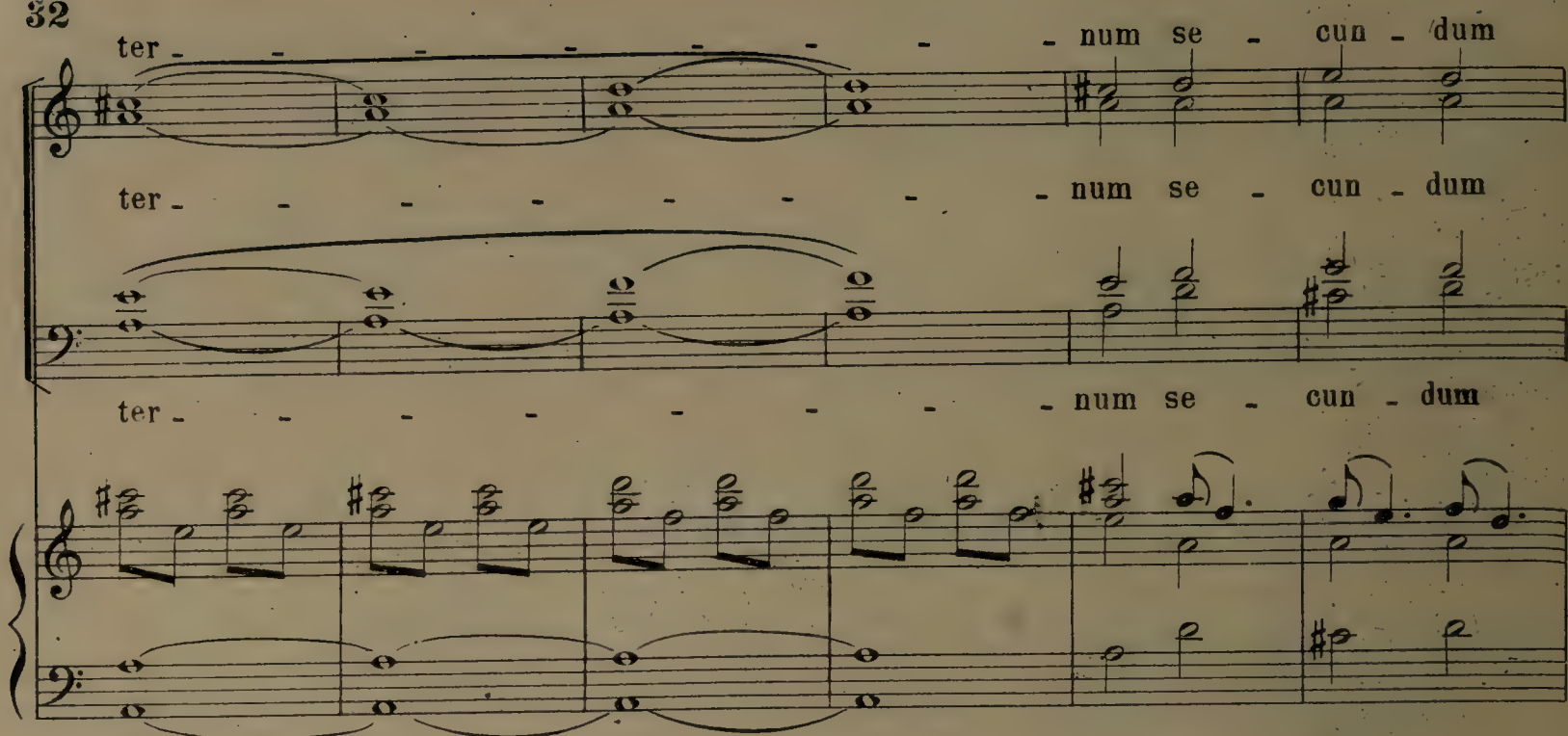
Non Tu es sa - cer - dos in ae -

Non Tu es sa - cer - dos in ae -

ter - - - - - num se - cun - dum

ter - - - - - num se - cun - dum

ter - - - - - num se - cun - dum

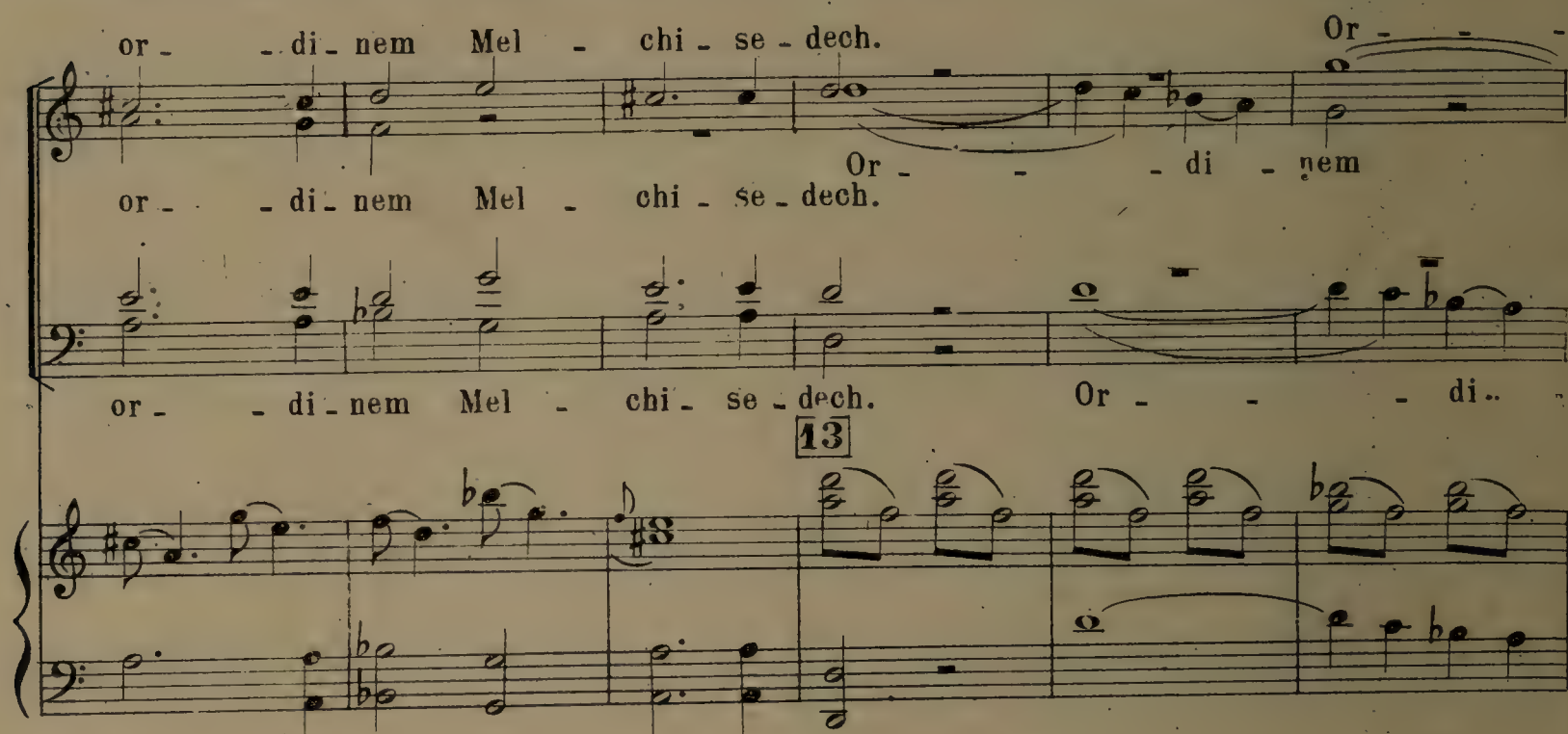


or - di - nem Mel - chi - se - dech. Or - - - - -

or - di - nem Mel - chi - se - dech. Or - di - nem

or - di - nem Mel - chi - se - dech. Or - - - - - di..

13

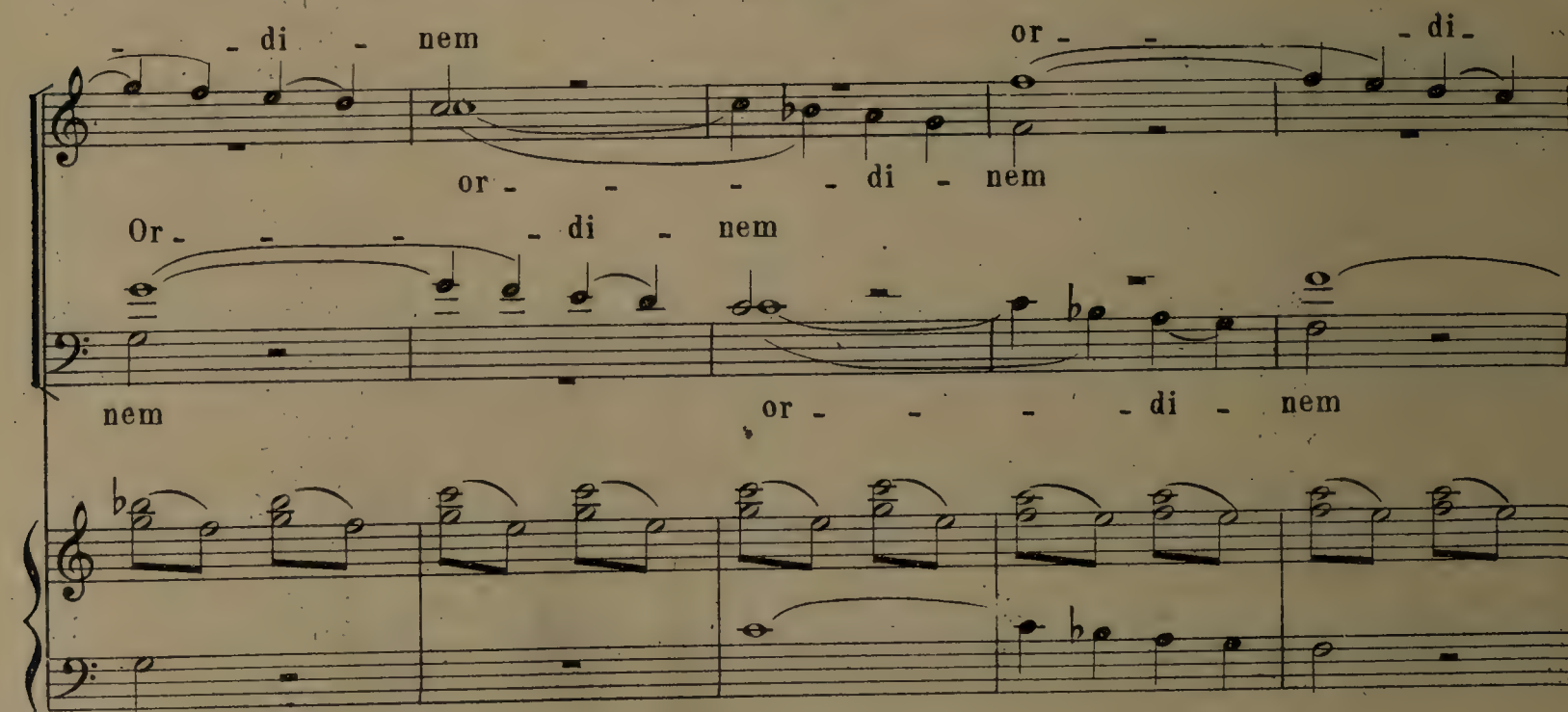


di - nem or - - - - - di -

or - - - - - di - nem

Or - - - - - di - nem

nem or - - - - - di - nem



nem

or - - - di - nem

or - - - di - nem

or - - -

di - nem

or - - - di - -

or - - - di - nem

or - - - di - nem

or - - - di - -

di - nem

or - - - di - -

nem

or - - - di - nem

Mel - -

or - - - di - nem

or - - - di - -

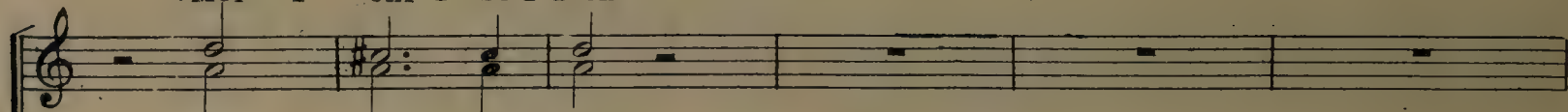
nem Mel - chi - se - dech

nem Mel - chi - se - dech

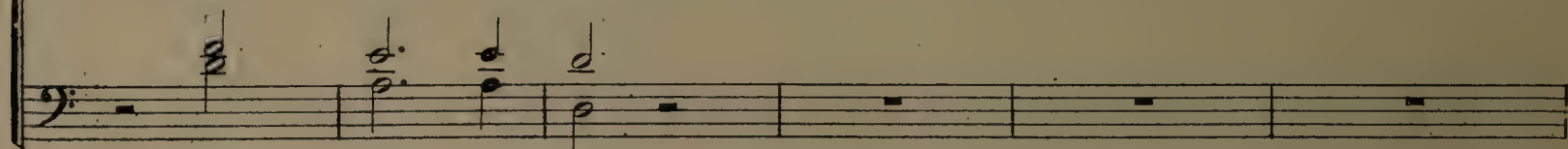
- - - chi - se - dech

nen Mel - chi - se - dech

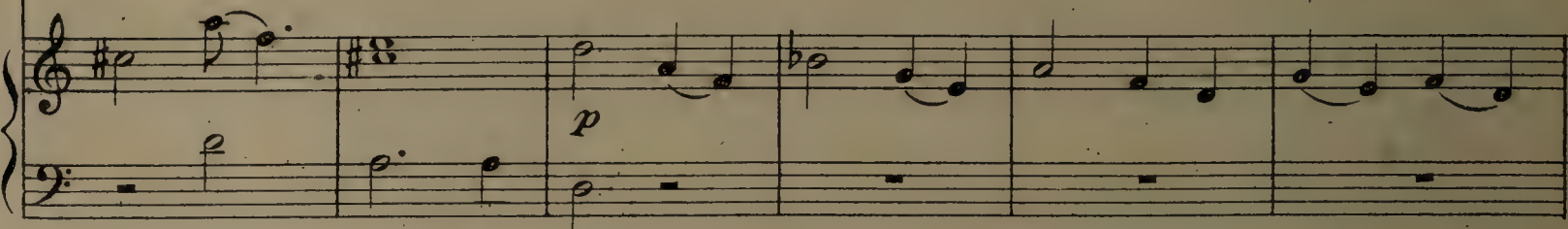
Mel - chi - se - dech



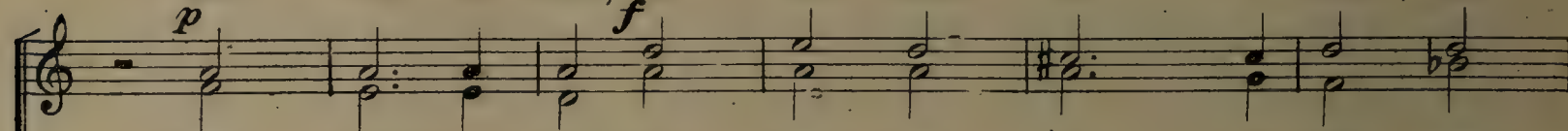
Mel - chi - se - dech



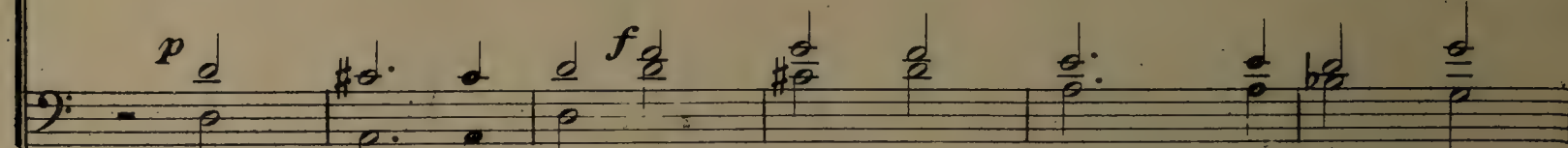
Mel - chi - se - dech



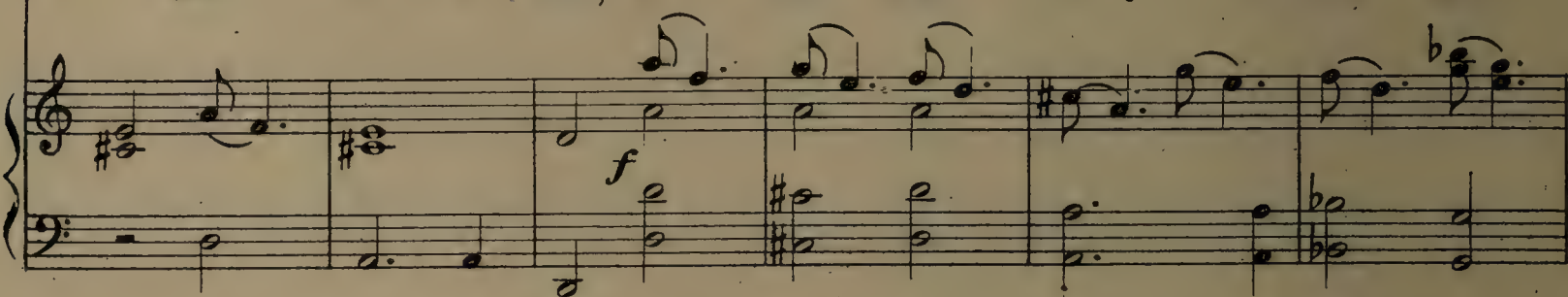
Mel - chi - se - dech, *p* se - cun - dum or - di - nem Mel - *f*



Mel - chi - se - dech, se - cun - dum or - di - nem Mel -



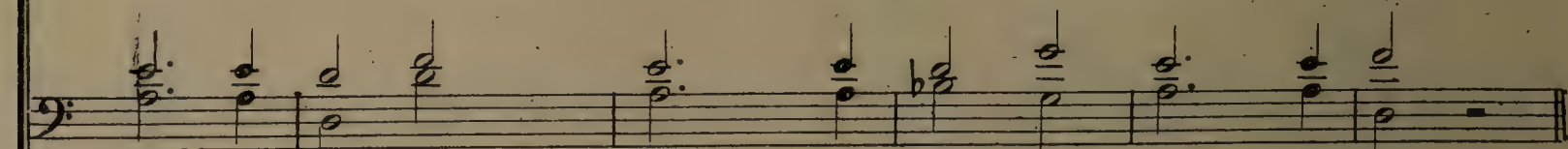
Mel - chi - se - dech, se - cun - dum or - di - nem Mel -



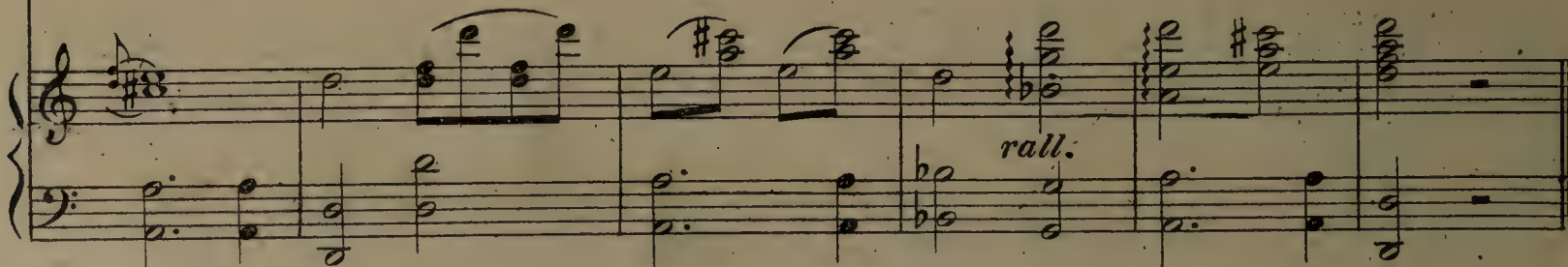
chi - se - dech, Mel - chi - se - dech, Mel - chi - se - dech.



chi - se - dech, Mel - chi - se - dech, Mel - chi - se - dech.



chi - se - dech, Mel - chi - se - dech, Mel - chi - se - dech.

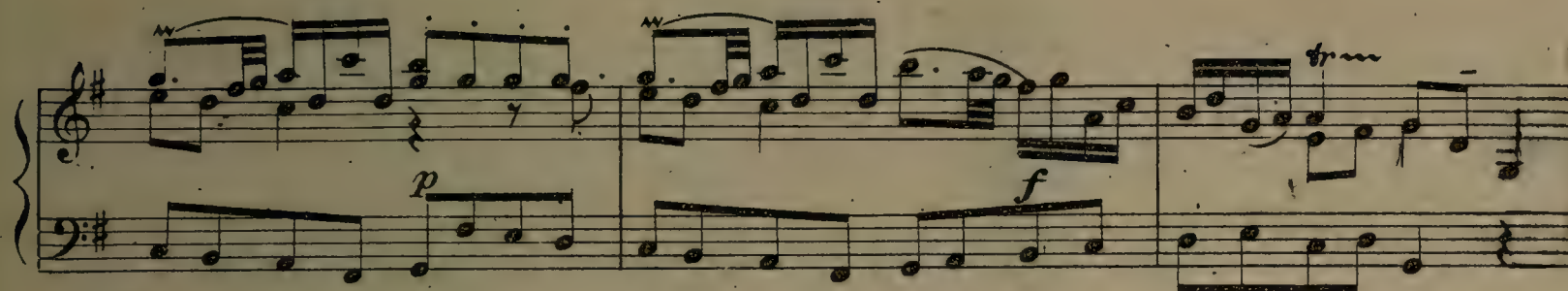
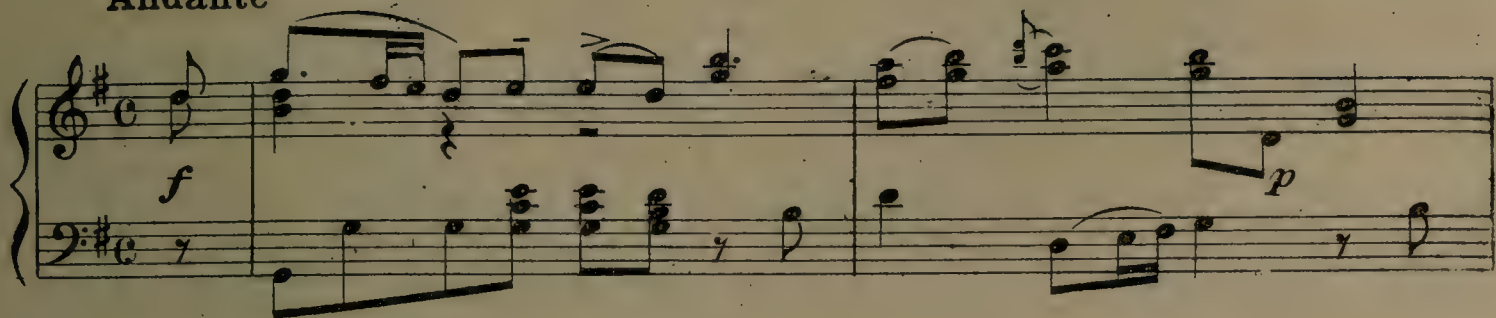


rall.

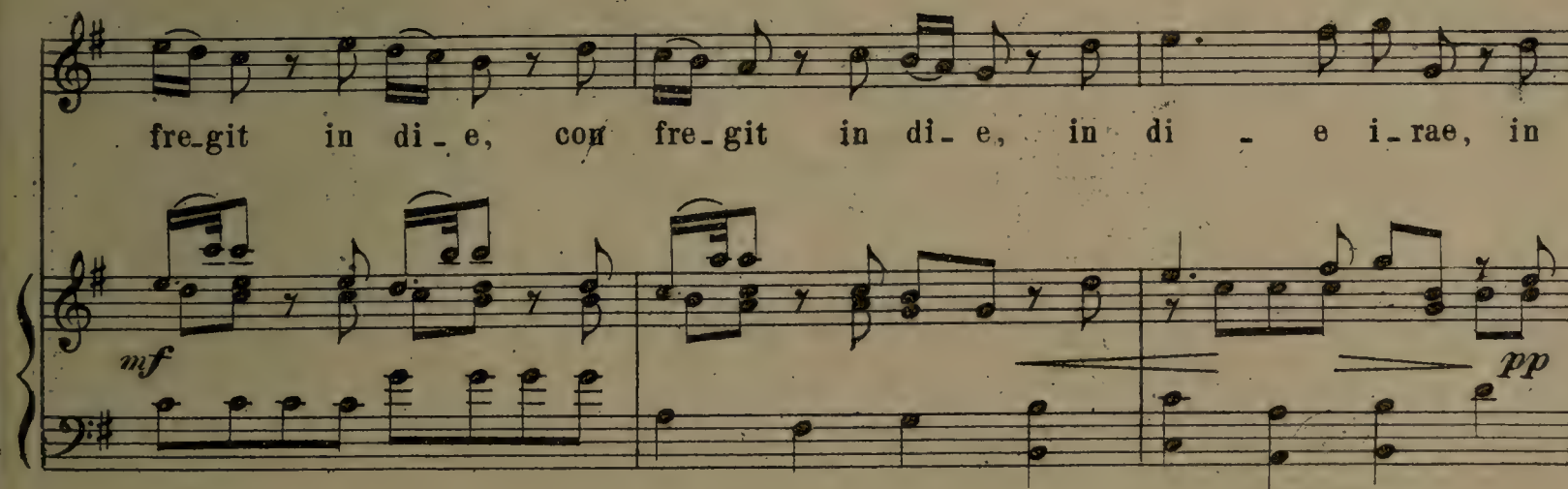
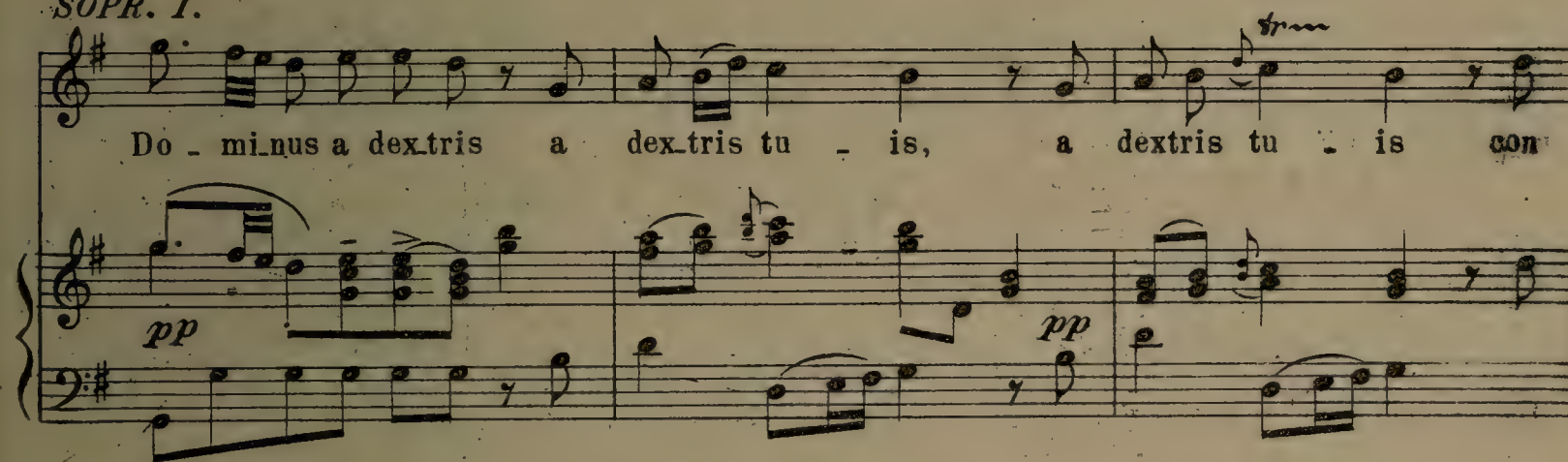
QUINTETTO

Andante

5



SOPR. I.



di - e i - rae su - ae re - - gis.

f

SOPR. II.

CONTR. II. De - tor - ren - te

p dolce

in vi - a bi - bet in vi - a bi - bet

BASSI f

Prop - te - rea e - xal - ta - bit

f

E - - xal - - ta - bit ca - - put E - -

E - xal - ta - bit ca - - put

p *f* *p*

xal - ta - bit ca - put
 E - xal - ta - bit ca - put

f *p* *f* *p* *f*

tr *tr*

p *f* *più p*

CONTR. I.

14

Do - mi - nus a dex - tris, a dex - tris tu - is a

p *pp*

dex tris tu - is con fre git in di - e in di - e i - rae in

p *pp*

SOPR. I.

di - e i - rae su - ae re - ges. tor - ren - te in vi - a

f *p*

bi - bet in vi - a bi - bet

BASSO

prop te - re - a e - xal - ta - bit

f *p*

SOPR. II

xal - ta - bit ca - put con fre git in di - e in

e - xal - ta - bit ca - put

f *p*

SOPR. I.

di - e i - rae in di - e i - rae su - ae re - C.I. ges. De tor -

pp *p*

ren - te in vi - a bi - bet in vi - a bi - bet

BASSO

prop - te - re - a e - xal -

f

e - xal - ta - bit ca - put

ta - bit e - xal - ta - bit ca - put

p *f*

e - xal - ta - bit ca - put.

e - xal - ta - bit ca - put.

p *rall.* *f*

rit.

TERZETTO

Andantino

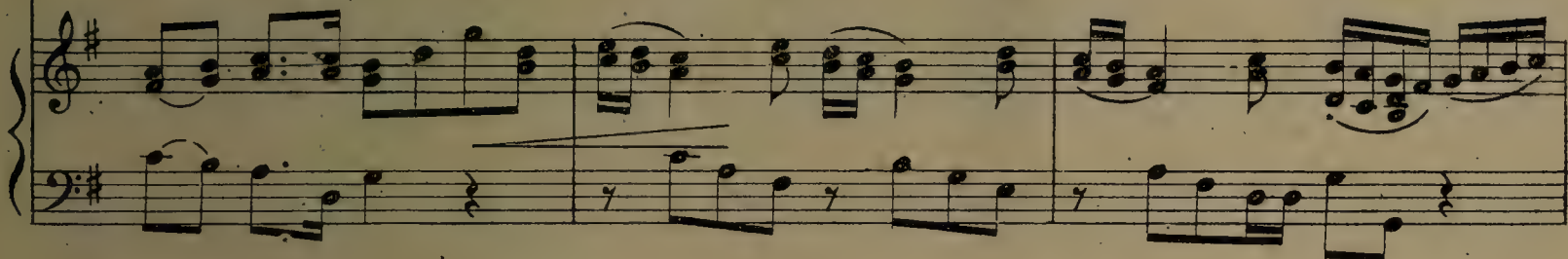
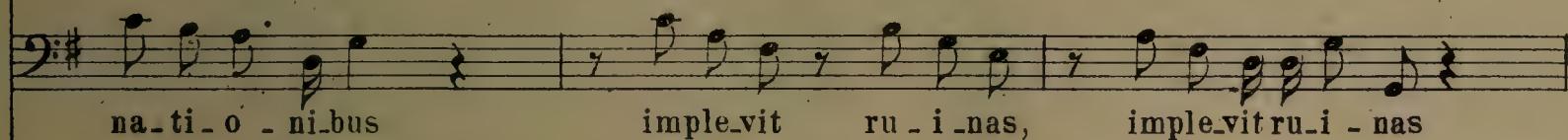
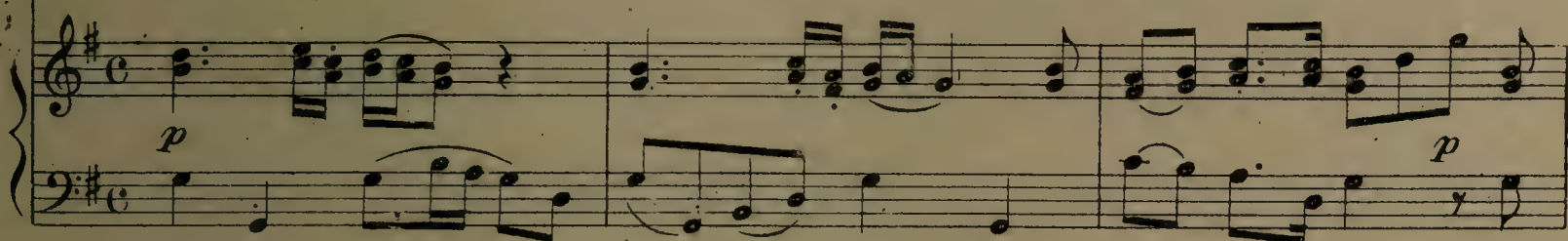
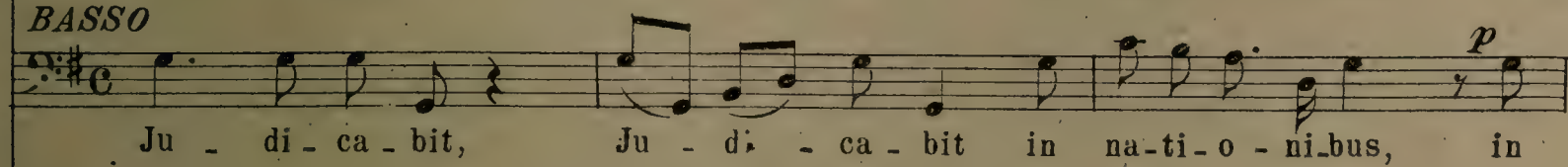
6 *p*

f *rit.*

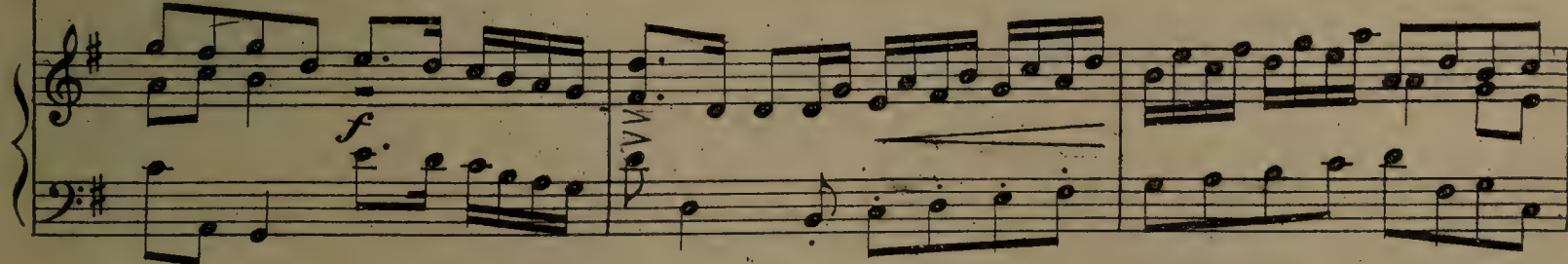
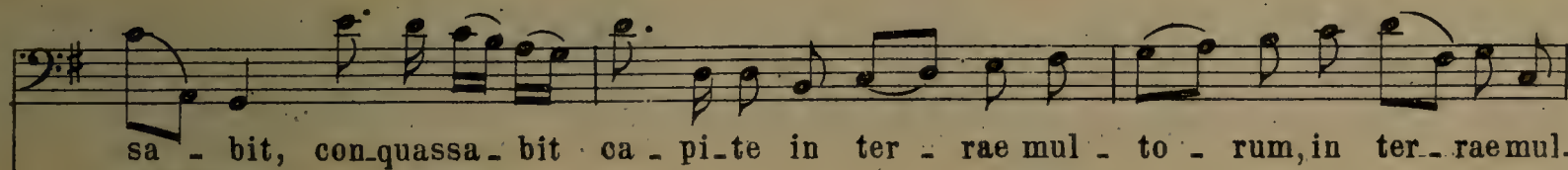
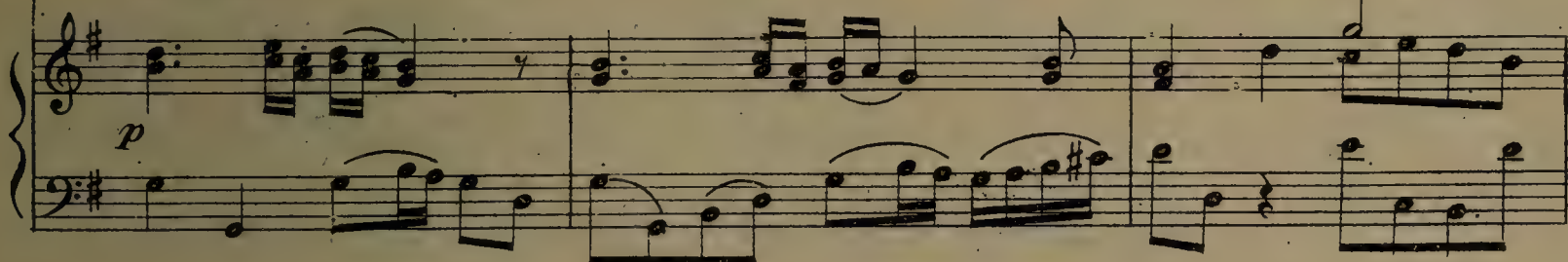
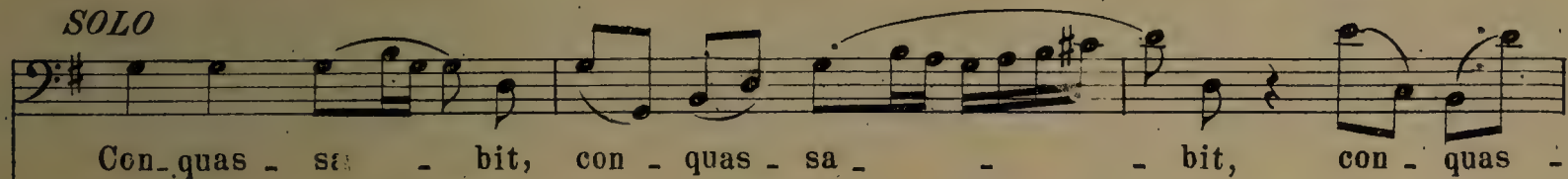
SOP. II.



BASSO



SOLO



p Ju - di - ca - bit *p* Ju - di -

to - rum *mf* con - quas - sa - bit

ca - bit *mf* con - quas - sa - bit con - quas - sa - bit ca - pi - te in ter - raemul - to - rum in

f in ter - rae in ter - rae mul - to - rum, *p* in ter - rae in

ter - raemul - to - rum *f* in ter - rae mul - to - rum, *f* in

p *f* *p* *f*

ter-rae mul-to - rum

te-rae mul-to - rum

15

Ju-di-ca-bit in na-ti-o-ni-bus Im -

Ju-di-ca-bit in na-ti-o-ni-bus Im -

15

p *f* *p*

ple-vit ru-i-nas con-quas-sa-bit, con-quas-sa-bit

ple-vit ru-i-nas con-quas-sa-bit, con-quas-sa-bit con-quas -

f *f*

p

in ter - - - rae mul-to -

sa - - bit ca - pi-ta in ter - rae, in ter - rae mul - to - rum mul-to -

p

rum.

rum.

p

f

Con-quas-sa-bit, con-quas-

f

Con-quas-sa-bit, con-quas-

f

sa-bit Im-plevit ru-i-nas, im-ple-vit ru-i-nas

sa-bit Im-plevit ru-i-nas, im-ple-vit ru-i-nas, Con-quas-sa-bit

in ter-rae mul-to-rum.

ca-pi-ta in ter-rae, in ter-rae mul-to-rum, mul-to-rum.

Con-quas-sa-bit ca-pi-ta, in ter-rae, in ter-rae mul-to-rum, mul-to-

p *f* *pp*

In ter-rae in ter-rae mul-to-rum In ter-rae in

f

rum in ter-rae mul-to-rum in

p *f* *pp*

ter-rae mul-to-rum, in ter-

ter-rae mul-to-rum, in ter-

tr *f* *lento*

-rae in ter-rae mul-to-rum in ter-ra mul-to-rum.

f

-rae in ter-rae mul-to-rum in ter-ra mul-to-rum.

lento

CORO

47

Largo, maestoso

7 *mf* *p* *dolce*

SOPR. I. SOLO *p*
CONTR. SOLO *p* Glo - ri - a

Pa - tri Pa - tri et Fi - li - o Et Spi - ri - tu - i San -

S. II. *f*
C.H. -cto
Glo - ri - a Pa - tri et Fi - li -
TEN. *f*
BAS. *f*
Glo - ri - a Pa - tri et Fi - li -

f

18

S.I. *p*
C.I. *p*
o Et Spi-ri-tu i San-

S.II. *mf*
C.II. *cto*
Et Spi-ri-tu i San-cto San- *espr.*

Et Spi-ri-tu i San-

mf *p*

- - - - - cto
- - - - - cto San - - - - - cto.
- - - - - cto San - - - - - cto.

pp *rit.*

Alla breve

CONTR. I. Si - cut e - rat in prin - ci - pi - o et

Alla breve

SOPR. I.

nunc et sem - per, Et in sae - cu - la, sae - cu - lo - rum A - -

*S. II.**C. II.*

- men. Et in sae - cu - la, sae - cu - lo -
Et in sae - cu - la, sae - cu - lo -

A - - - - - men, A - - - - -

rum. A - - - - - men A - - - - - men A - - - - -

rum. A - - - - - men

16

p Si - - cut e - rat in prin - ci - pi - o et

men.

I.

- - - - - men.

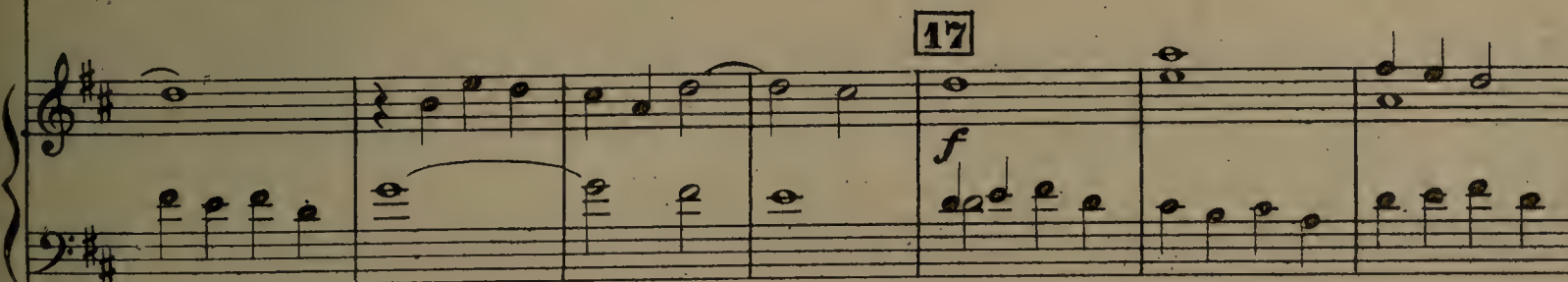
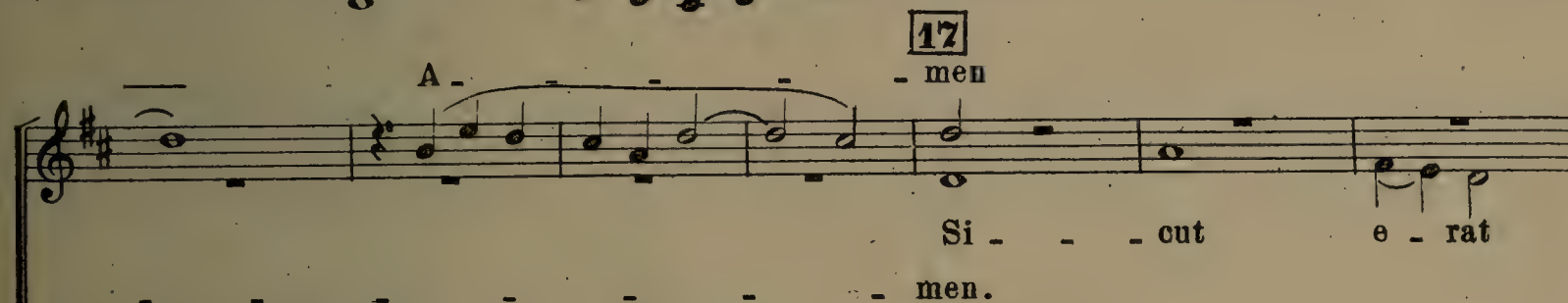
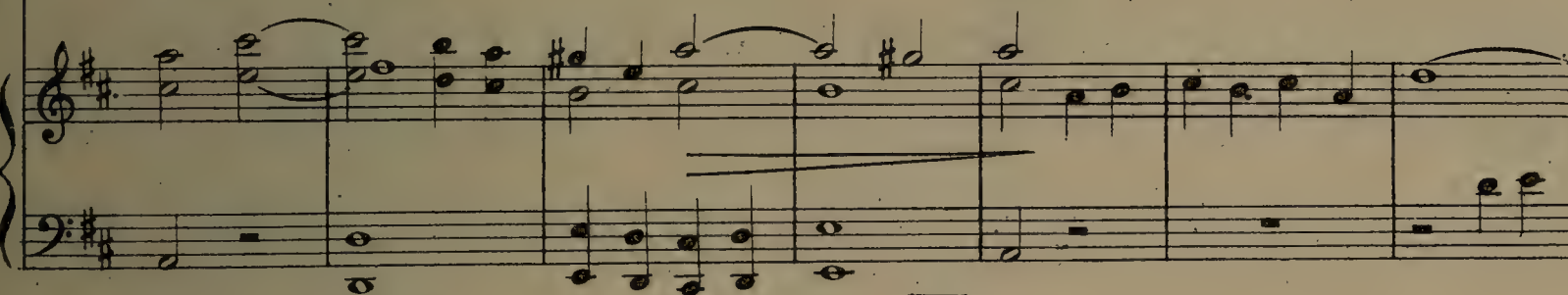
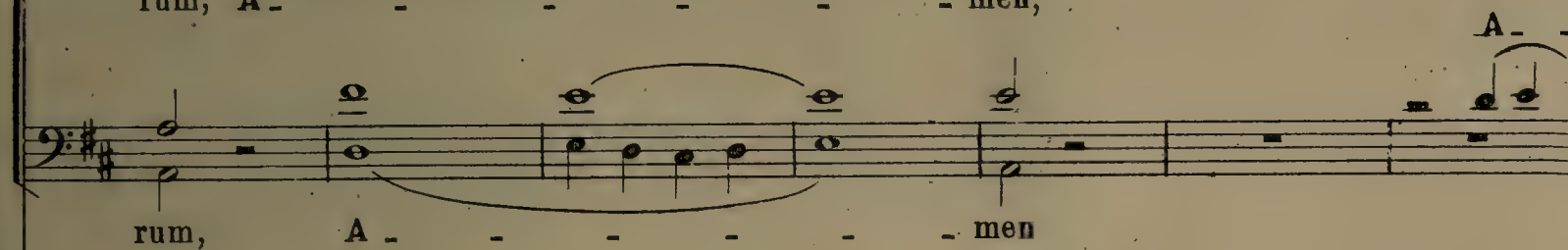
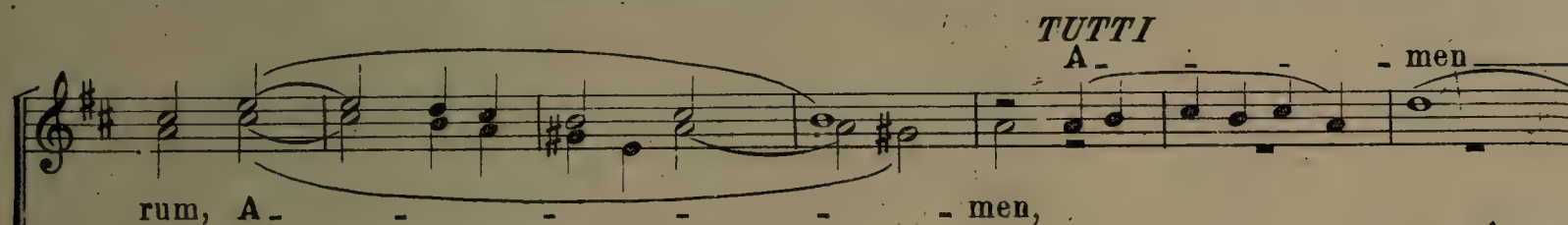
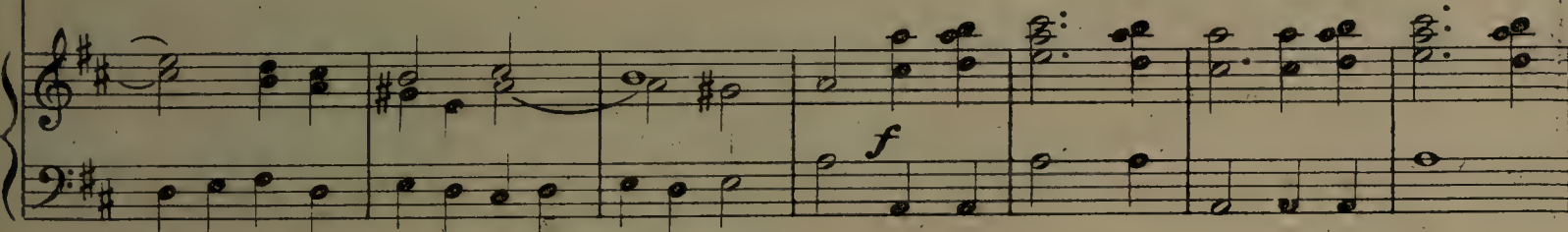
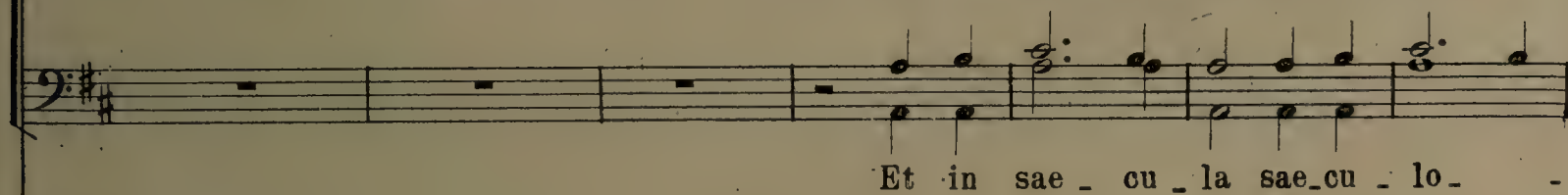
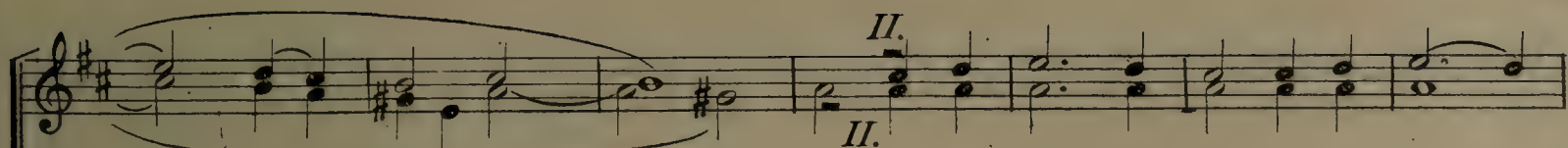
16

p

nunc et sem - per

I.

Et in sae - cu - la sae - cu - lo - - rum. A - -



in prin - ci - pi - o et nunc et sem - per Et nunc et

Si - cut e - rat in prin - ci - pi -
I.
sem - per. Et nunc et sem - per et

o et nunc et sem - per et nunc et sem -
sem - per sem -

18 per. *TUTTI*: Et nunc et sem - per nunc et sem -

per.

Si - cut e - rat in prin - ci - pi - o et nunc et

18

p

- per,

sem - per, et nunc et sem - per

Si - cut

sem - per sem - per Et nunc et

sem - per, nunc et sem - per sem - per sem -

e - rat in prin - ci - pi - o et nunc et sem - per et

sem - per, nunc et sem - per

musical score for a hymn in G major (one sharp). The score is arranged in four systems, each with vocal staves (Soprano and Bass) and piano accompaniment (Grand Staff). The lyrics are in Latin.

System 1:

Vocal parts: *nunc et sem - per, Et in sae - cu - la sae - cu - lo -*

Piano accompaniment: *Et in sae - cu - la sae - cu - lo -*

System 2:

Vocal parts: *A - men, A -*

Piano accompaniment: *men*

System 3:

Vocal parts: *rum, A -*

Piano accompaniment: *rum, A - men A -*

System 4:

Vocal parts: *A - men A - men A - men A -*

Piano accompaniment: *men A - men A - men A -*

The score includes dynamic markings such as *f* (forte) and *fz* (forzando). A measure number **19** is indicated in a box in the vocal staves of the second and third systems.

The image shows a page from a musical score for the song "The Rose Tree." It features three staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "men; A - - - - - men, A - - - - - men" and "men A - - - - - men, A - - - - - men". The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The score is written in a traditional musical notation style with notes, rests, and bar lines.

men A men A men, A men A men A

men
20
I. A - - - men
men
men
men, A - - men

20

p

A - - - men,

men A - - - men, Et in sae - cu -

la, sae-cu - lo - rum, A -

21

Si - - - cut

men Si - - - cut e - rat in prin -

Si - - - cut

e - rat in prin - oi - pi - o

21

e - rat in prin - ci - - pi - o

TUTTI: Si - cut e - rat in prin - ci - pi - o et nunc et
ci - pi - o et nunc et sem -

Et nunc et sem - - per et in sae - cu - la et nunc et

II. sem - - per Et in sae - cu - la sae - cu - lo - rum. *II.* A - - -
- - per, A - - -

sem - - per, Et in sae - cu - la sae - cu - lo - rum. A - - -

f

22 men *I.* A - - - men
- - men *I.* A - - men A - - men, A - -
- - men A - - men A - - men, A - -

22

A - men, A - men, A -

men, A -

men, A -

I.

II.

f

men A - men, A - men

I.

II.

TUTTI

A-men
A-men
A-men

men

A - men

A-men

A-men

A-men

[23] A-men, A -

II.

I.

II.

A-men, A -
A-men

p f p f p f

- men, A - - - men, A - - - men, A - -

II. *I.* *II.*

- men, A - - - men, A - - - men, A - -

A - - - men A - -

A - - - men A - -

- men, Et in sae - cu - la sae - cu - lo - rum, A - -

- men, Et in sae - cu - la sae - cu - lo - rum. A - -

- men, Et in sae - cu - la sae - cu - lo - rum, A - -

- men, Et in sae - cu - la sae - cu - lo - rum. A - -

p

- men, A - - - men, A - - - men, A - -

- men A - - - men, A - - - men, A - -

- men A - - - men A - -

f

men, A - men, A - men, A -

I. men, A - II. men, A -

men, A - men A - men, A -

A - men

A - men, A -

f

men A - men A - men.

I. men I. A - II. men II. A - men.

men A - men, A - men.

men A - men, A - men.

TUTTI: Amen.

Amen.

A - men.

Tutti A-men.

Amen.

A-men.

A-men.

A - men.

A - men.

A - men.

rall.

PSALMUS CIX

per soli, 2 cori (10 voci) 2 orch. e organo
(1732)

SOLI E CORI

Allegro spiritoso

I CORO

SOPRANI I
CONTRALTI II

TENORI
BASSI

Di - xit Do - mi - nus Do - mi - no

II CORO

SOPRANI I
CONTRALTI II

TENORI
BASSI

Di - xit Do - mi - nus Do - mi - no

Di - xit Do - mi - nus Do - mi - no

Di - xit Do - mi - nus Do - mi - no

Allegro spiritoso

1

f 1.^a orch. 2.^a orch. 1.^a orch. tutti

I e II CORO

me - o, Se - de a

me - o, **TEN. SOLO** *p*

me - o,

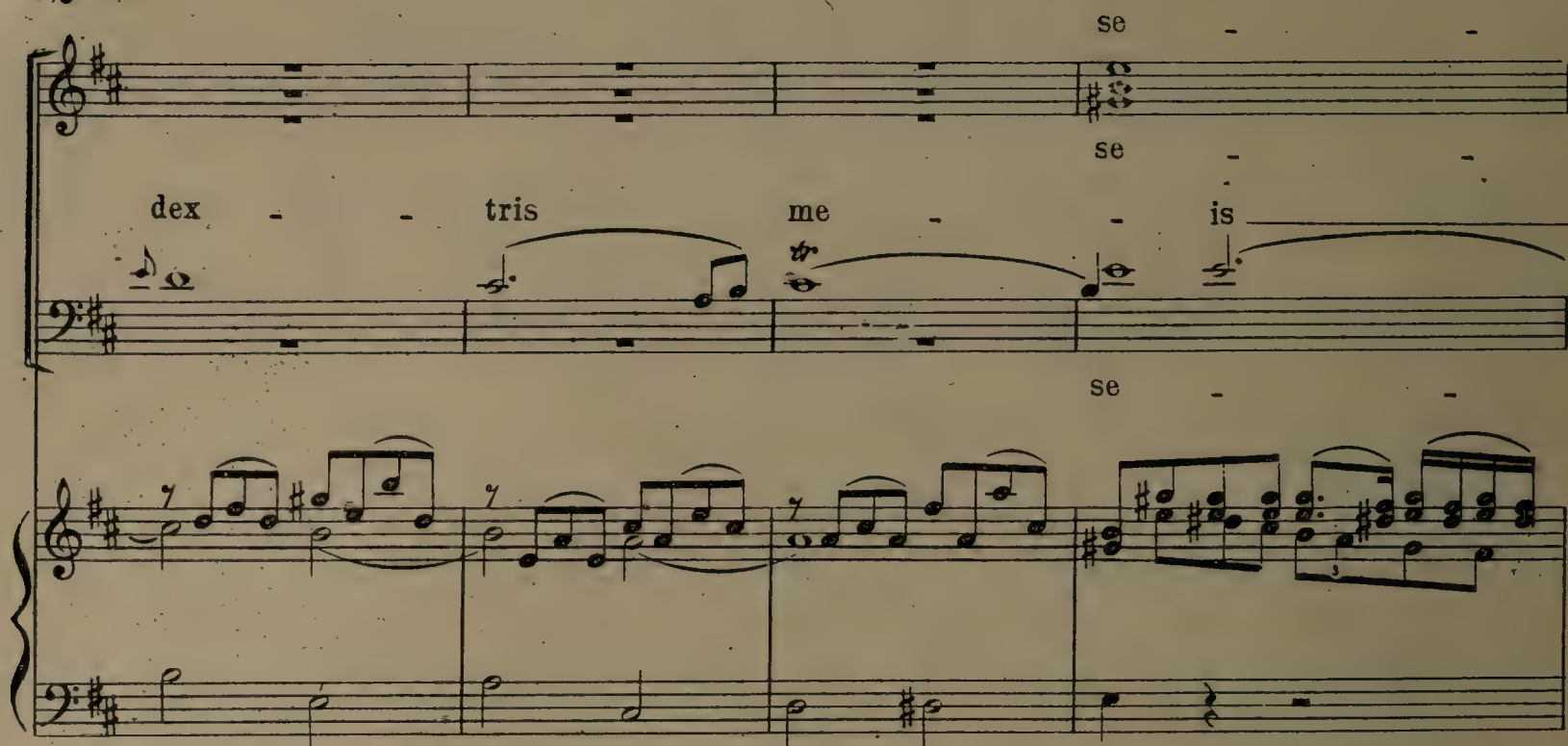
2.^a orch. 1.^a orch.

se - - -

se - - -

dex - - tris me - - is - - -

se - - -



de.

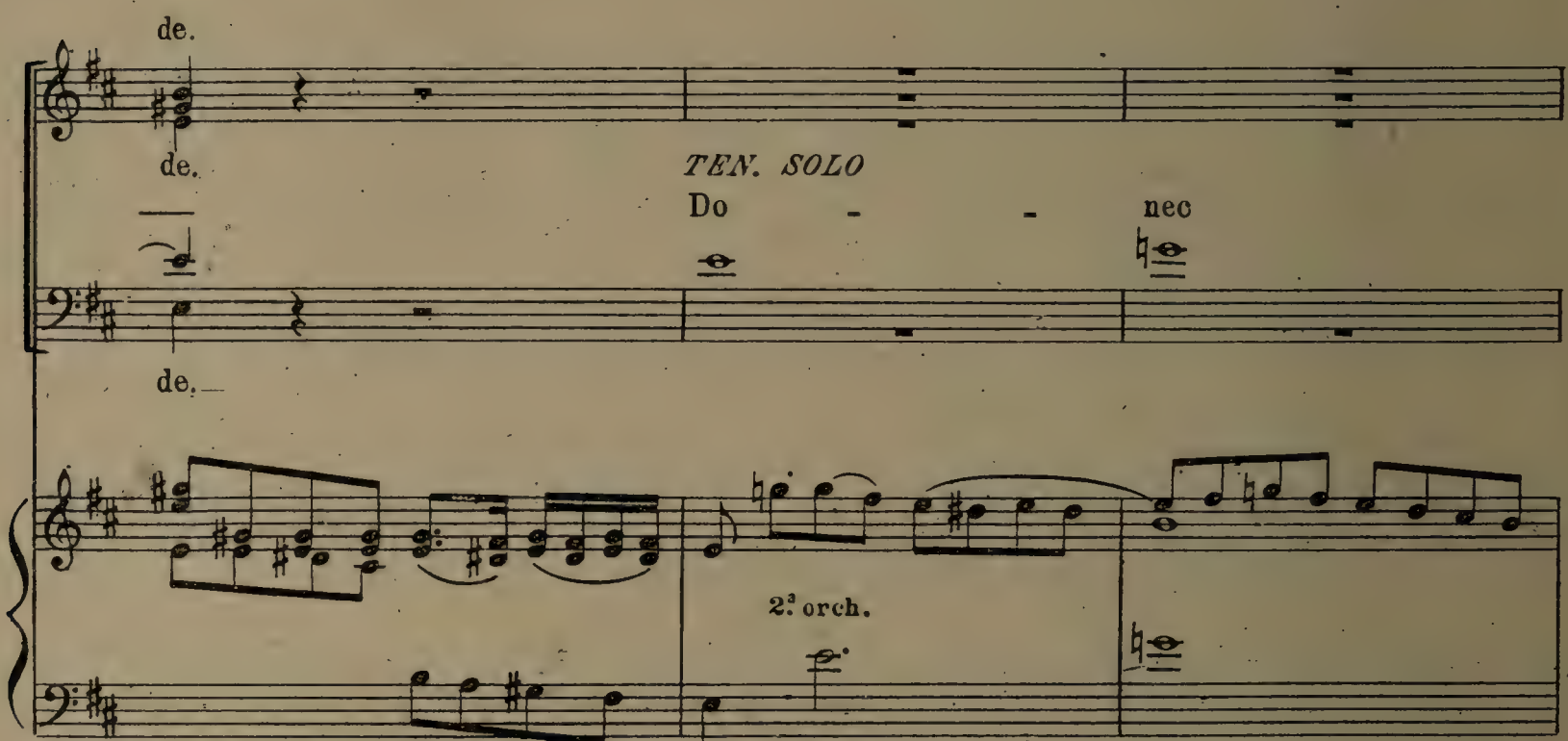
de.

TEN. SOLO

Do - - - nec

de.

2^a orch.



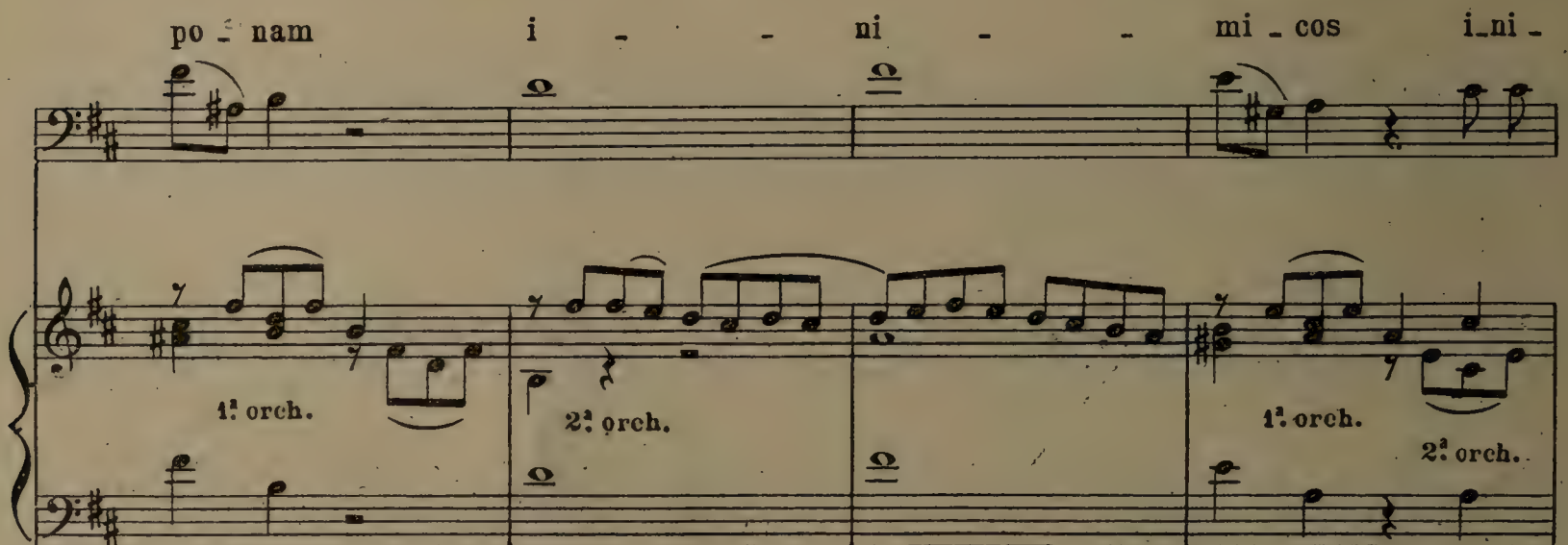
po - nam i - - ni - - mi - cos i - ni -

1^a orch.

2^a orch.

1^a orch.

2^a orch.



mi - cos tu - os sca - bel - lum

1. orch. 2. orch.

*TUTTI**f*

pe - dum tu - o - rum

Di - xit

f

se - de

p

se - de, se - de.

mf *p*

Di - xit Do - mi - nus

Di - xit Do - mi - nus

SOLO *p* Se -

SOLO *p* se -

1

2^a orch.

1^a orch.

de a dex - tris me -

de a dex - tris me -

SOLO *p* se - de a dex - tris me -

2^a orch.

1^a orch.

TUTTI

is^{se} - - - de

is

se - - - de

is

se - - - de

SOLO Do - - - nec

SOLO Do - - - nec

SOLO Do - - - nec

f 2^a orch.

TUTTI

Di - - - xit

Di - - - xit

po - nam Di - - - xit

po - nam Di - - - xit

po - nam Di - - - xit

SOLO Do - - -

SOLO Do - - -

I. CORO

se - - - de, Do - nec

se - - - de

- - nec po - nam I - - ni - mi - cos
i - ni - mi - cos se - - - de Do - nec

nec po - nam se - - - de

po - nam i - ni - mi - cos

Do - nec po - nam sca - -

tu - os
po - nam i - ni - mi - cos

se - - - de I - - ni - mi - cos

II. CORO

Do - nec po - nam sca - -

Do - nec po - nam i - ni - mi - cos
Do - nec po - nam i - ni - mi - cos

se - - - de

2

sca - bel - lum

sca - bel - lum

TUTTI

bel - lum, sca - bel - lum pe - dum tu - o - rum

sca - bel - lum, sca - bel - lum pe - dum tu - o - rum

sca - bel - lum pe - dum, sca - bel - lum

sca - bel - lum pe - dum

2

(tasto solo)

I. CORO

pe - dum tu - o - rum sca - bel - lum pe - dum pe - dum tu -

sca - bel - lum pe - dum pe - dum tu -

rum sca - bel - lum pe - dum pe - dum tu -

pe - dum tu - o - rum

dum sca - bel - lum pe - dum pe - dum tu -

pe - dum tu - o - rum sca - bel - lum pe - dum pe - dum tu -

o - rum.

o - rum

II. CORO

p

o - rum

sca - bel - lum pe - dum pe - dum tu - o -

sca - bel - lum pe - dum pe - dum tu - o -

o - rum

sca - bel - lum pe - dum pe - dum tu - o -

TUTTI

mf

Di-xit

p se-de,

Di-xit

p se-de,

rum.

Di-xit

p se-de,

rum.

Di-xit

p se-de,

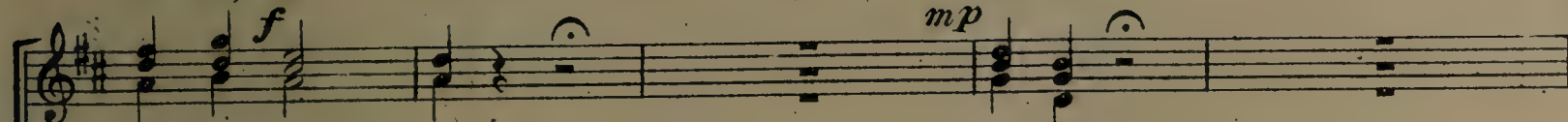
rum.

Di-xit

p se-de,*mf**p*

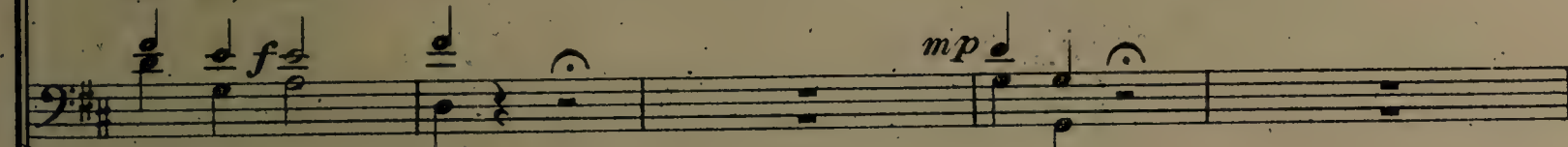
se - de, se - de.

Di - xit:



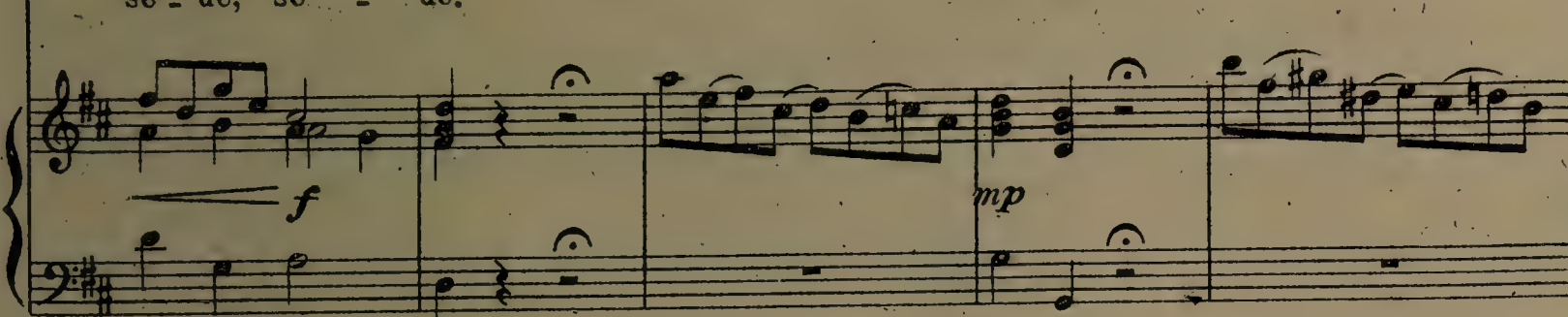
se - de, se - de.

Di - xit:



se - de, se - de.

Di - xit:



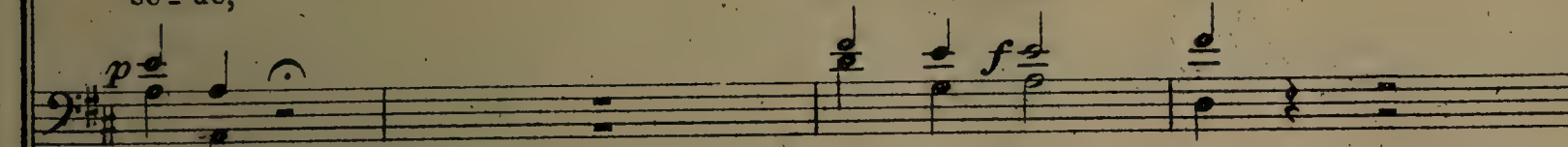
se - de,

se - de, se - de.



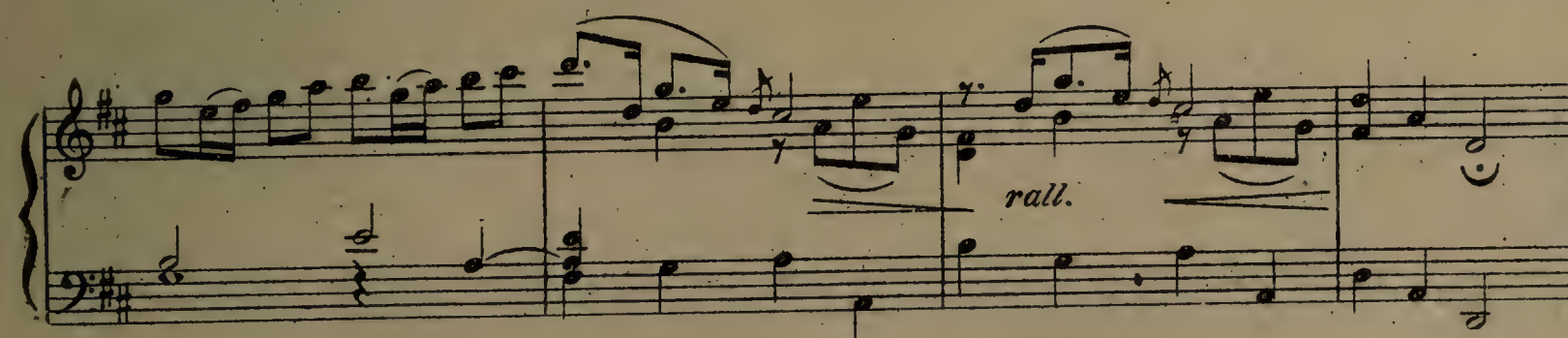
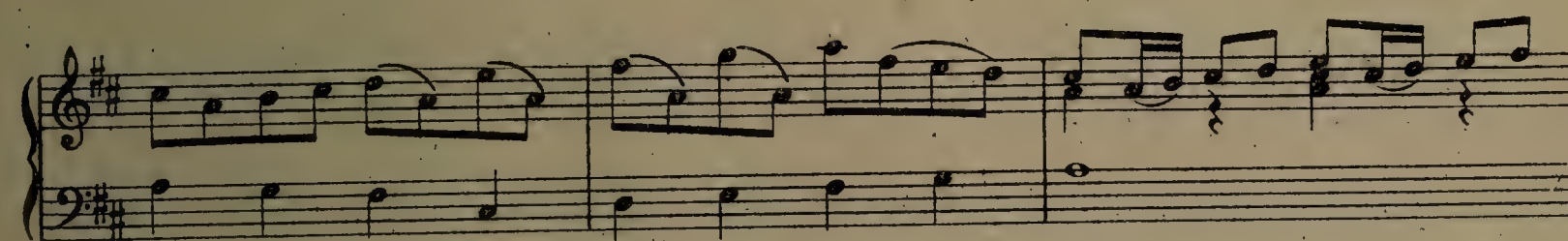
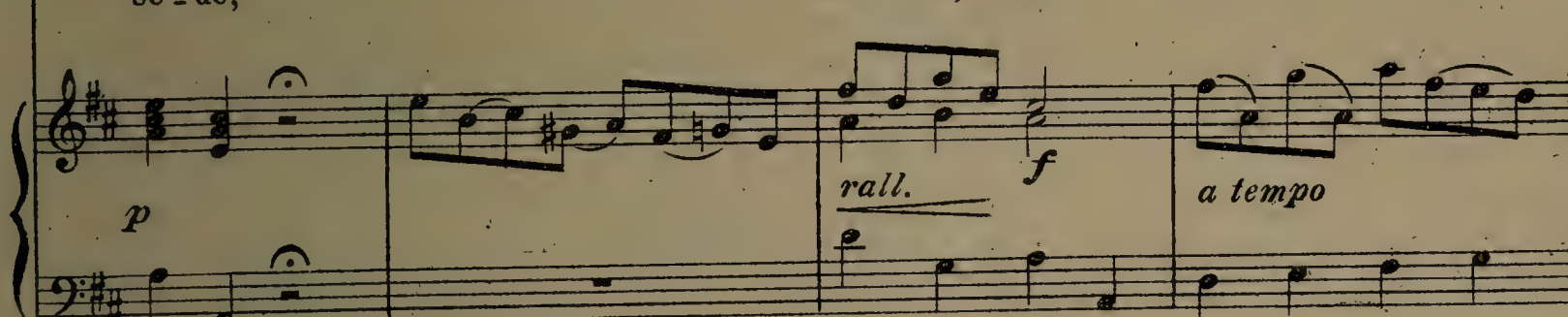
se - de,

se - de, se - de.



se - de,

se - de, se - de.



SOPRANO SOLO

Tempo giusto

2

Ob.
p Viola

SOPRANO

p

Vir-gam vir-tu-tis vir-tu-tis tu-ae e-mit-tet Do-

p

- mi-nus ex Si-on ex Si-on

rit. *a tempo*

Vir-gam vir-tu-tis

vir-tu-tis tu-ae e-mit-tet Do-mi-nus

e-mit-tet Do-mi-nus

ex-Si-on, ex-Si-on, ex-Si-on.

rit.

CORO

Presto

I CORO

Do - mi - na - re

Do - mi - na - re

Do - mi - na - re

Do - mi - na - re In

II CORO

Do - mi - na - re

Do - mi - na - re

Do - mi - na - re

Do - mi - na - re

3

1^a orch.

2^a orch.

1^a orch.

in

me-di-o i - ni - mi - co - rum tu - o - rum Do - mi - na - re, do - mi - na - re in

Do - mi - na - re in

Do - mi - na - re in

Do - mi - na - re in

Do - mi - na - re, do - mi - na - re in

2^a orch.

tutti

Do - mi - na re

me - dioi - ni - mi - co - rum in me - dioi - ni - mi -

me - dioi - ni - mi - co - rum Do - mi - na - re, do - mi - na - re in me - dioi - ni - mi -
Do - mi - na - re

me - dioi - ni - mi - co - rum Do - mi - na - re, do - mi - na - re in me - dioi - ni - mi -
me - dioi - ni - mi - co - rum in me - dioi - ni - mi -

me - dioi - ni - mi - co - rum in me - dioi - ni - mi -

me - dioi - ni - mi - co - rum in me - dioi - ni - mi -

me - dioi - ni - mi - co - rum in me - dioi - ni - mi -

1.^a orch. tutti

4

Do - mi - na -

co - rum Do - mi - na -

co - rum Do - mi - na -

co - rum Do - mi -

Do - mi - na -

co - rum Do - mi - na -

co - rum Do - mi - na -

co - rum Do - mi -

co - rum

2^a orch.

re in me - di - o i -

re in me - di - o i -

re in me - di - o i - ni - mi - co -

re in me - di - o i - ni - mi - co -

na - re in me - di - o i - ni - mi - co -

ni - mi - co - rum tu o - - rum, i - - ni -

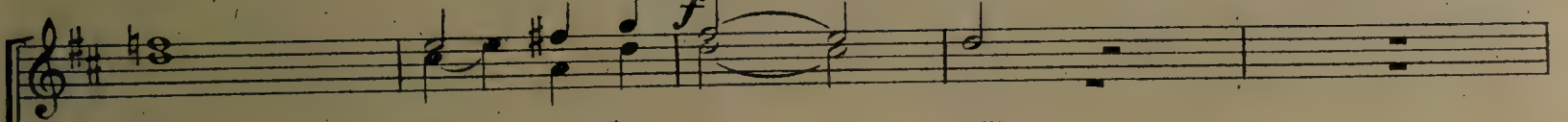
ni - mi - co - rum tu o - - rum, i - - ni -

- - - rum tu o - - rum, i - - ni -

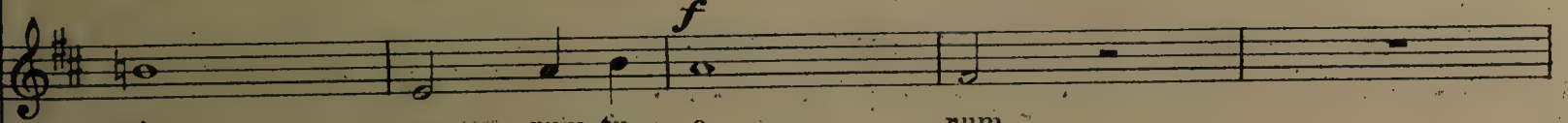
- - - rum tu o - - rum, i - - ni -

- - - rum tu o - - rum, i - - ni -

mi - - co - rum tu - o - - rum.

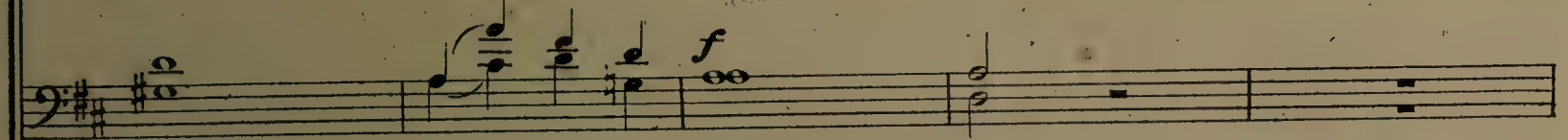


mi - - co - rum tu - o - - rum.

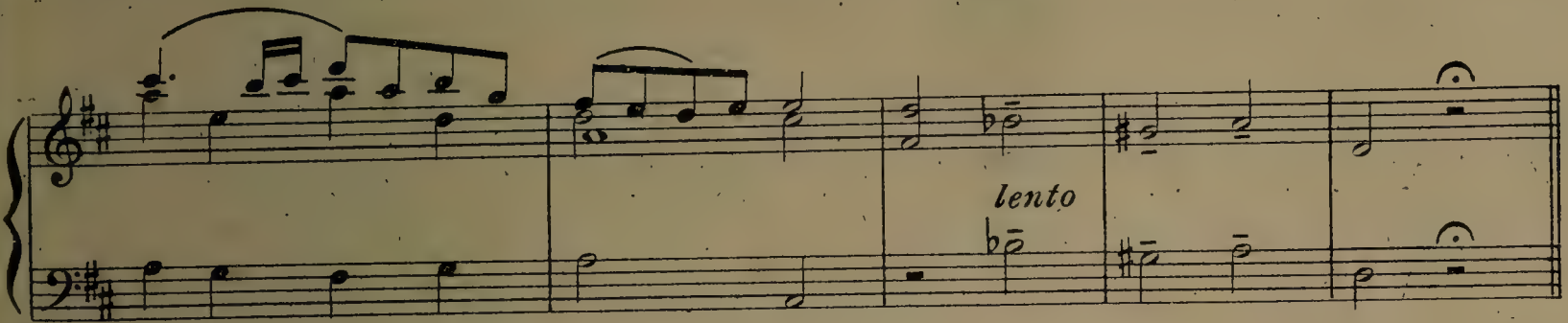
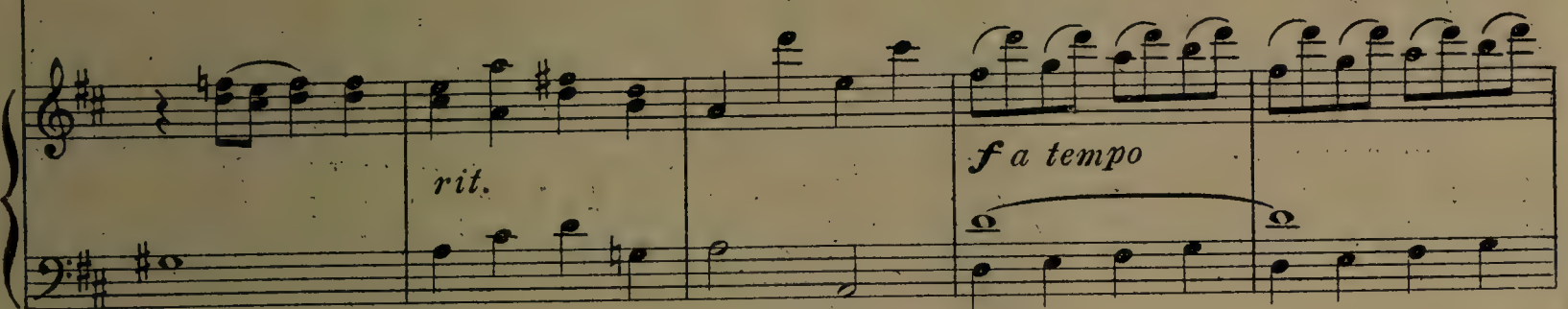


mi - - co - rum tu - o - - rum.

mi - - co - rum tu - o - - rum.

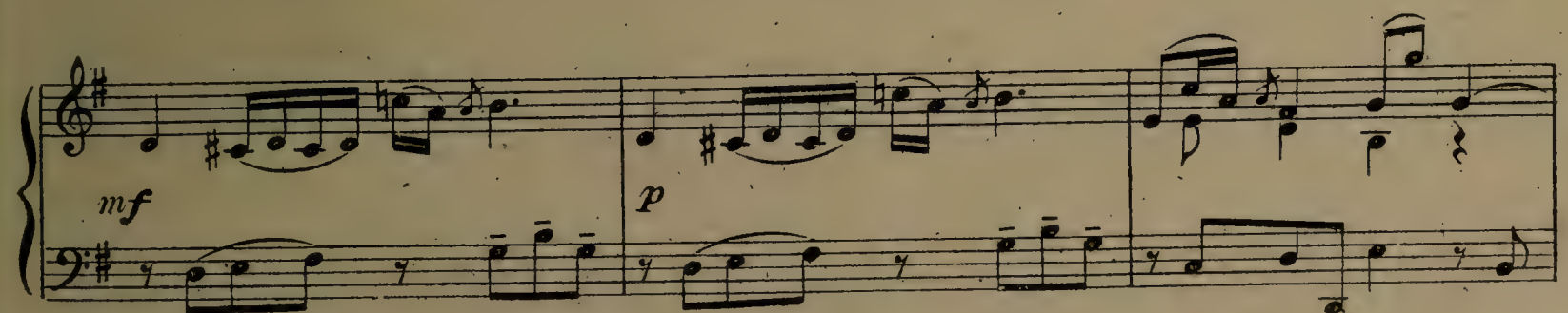
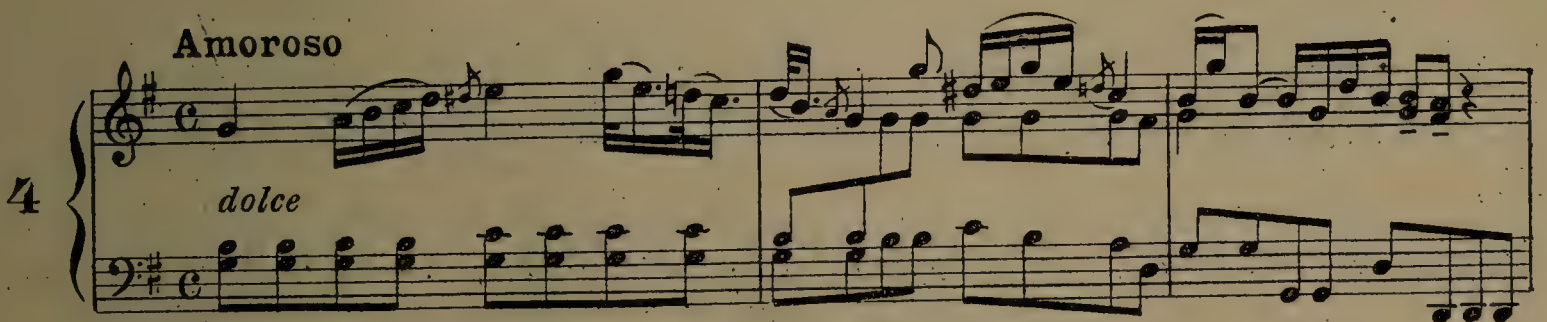


mi - - co - rum tu - o - - rum.



SOPRANO SOLO

Amoroso



Te cum prin-ci-pium in

di-e vir-tu-tis tu-ae in splen-do-ri-bus san-

cto-rum ex u-te-ro an-te an-te lu-ci-fernum ge-nu-i

te ge-nu-i te ge-nu-i te.

pp

f *p*

dolce

5

Te cum prin - ci - pi - um, princi - pi - um in

p

di - e vir - tu - tis tu - ae, iusplen - do - ri - bus sancto

p

rum, Ex u - te - ro

f

an - te, an - te lu - ci - fe - rum ge - nu - i te, ge - nu - i

p *p*

te, ge - nu - i te, ge - nu - i te. *tr*

mf *allarg.* *a tempo* *espr.*

rall.

Detailed description: This block contains the first system of a musical score, measures 78-81. It features a vocal line and a piano accompaniment. The vocal line has lyrics 'te, ge - nu - i te, ge - nu - i te.' with a trill (tr) on the final 'te'. The piano accompaniment includes dynamic markings *mf*, *allarg.*, *a tempo*, *espr.*, and *rall.* The key signature has one sharp (F#) and the time signature is common time (C).

CORO

Grave

p Ju - ra - vit Do - mi - nus et non poe - ni

Detailed description: This block contains the second system of the musical score, measures 82-85, marked 'CORO' and 'Grave'. It features a vocal line and a piano accompaniment. The vocal line has lyrics 'Ju - ra - vit Do - mi - nus et non poe - ni'. The piano accompaniment includes a dynamic marking *p*. The key signature has one sharp (F#) and the time signature is common time (C).

Grave

5

p

Detailed description: This block contains the third system of the musical score, measures 86-89, marked 'Grave'. It features a piano accompaniment. The piano accompaniment includes a dynamic marking *p*. The key signature has one sharp (F#) and the time signature is common time (C).

te - bit non poe - ni te - bit e - um, non, non, non.

p *pp* *p* *pp*

Detailed description: This block contains the fourth system of the musical score, measures 90-93. It features a vocal line and a piano accompaniment. The vocal line has lyrics 'te - bit non poe - ni te - bit e - um, non, non, non.' The piano accompaniment includes dynamic markings *p* and *pp*. The key signature has one sharp (F#) and the time signature is common time (C).

Allegro sostenuto

Tu es sa - cerdos in ae - ter - num.

I. *f* Tu es sa - cerdos in ae - ter - num.

II. Tu es sa - cerdos in ae - ternum, in ae -

Tu es sa - cerdos in ae - ter - num

Tu es sa - cerdos in ae -

Tu es sa - cerdos in ae - ter

Allegro sostenuto

f

6

se - cun - dum or - di - nem Melchise - dec.

Tu es sa - cerdos in ae -

ternum

I. Tu es sa - cerdos

II. Tu es sa - cerdos

ordi - nem Melchise - dec. Tu es sa - cerdos

ternum Tu es sa - cer

num, se - cun - dum or - di - nem Melchi - se - dec. Tu es sa - cerdos Tu es sa -

6

f

ter - num, in ae - ter - num se - cun - dum

tu essa - cerdos in ae - ternum se - cun - dum or - di - nem

Tu essa - cerdos in ae - ternum se - cun - dum or - di - nem

dos, tu essa - cerdos in ae - ternum se - cun - dum or - di - nem

cerdos in ae - ter num

or - di - nem tu essa - cerdos in ae - ternum, tu essa -

se - cun - dum or - di - nem tu essa - cerdos in ae - ternum

se - cun - dum or - di - nem tu essa - cerdos in ae - ternum tu essa -

se - cun - dum or - di - nem tu essa - cerdos in ae - ternum

Tu es sa - cer - dos in

cerdos

7

tu essa - cerdos in ae - ter - num.

tu es sa -

in ae - ter

- num

in

ae - ter

- num

cerdos

tu essa - cerdos in ae - ter - num.

In ae - ter

ae - ternum

tu essa - cerdos in ae - ter - num

ae

ter

num, tu essa - cerdos in ae - ter

7

cerdos in ae - ternum.

Se - cun - dum or - di - nem, se - cun - dum or - di -

In ae - ter - num se - cun - dum

or - di - nem, se - cun - dum or - di -

num

se - cundum, se - cundum

tu essa - cerdos in ae - ter - num, se - cun - dum

or - di - nem se - cundum, se - cundum

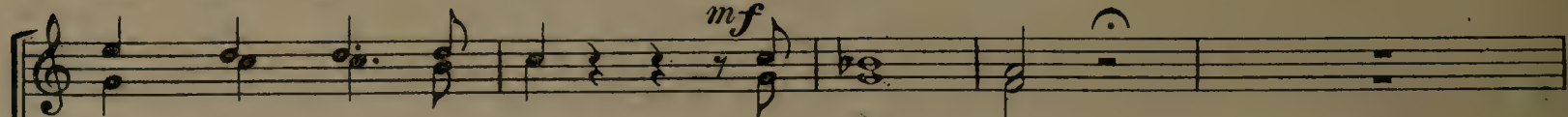
num

se - cun - dum or - di -

cresc.

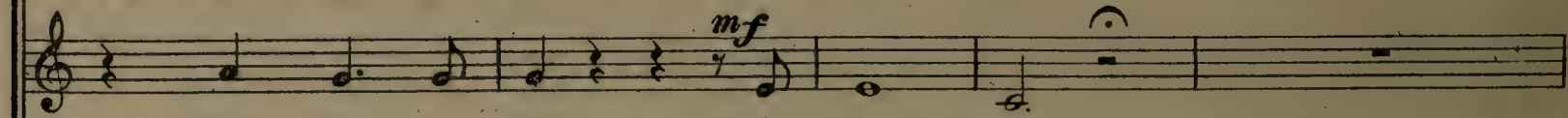
nem Mel - chi - se - dech.

Ju - ra - vit.



nem Mel - chi - se - dech.

Ju - ra - vit.

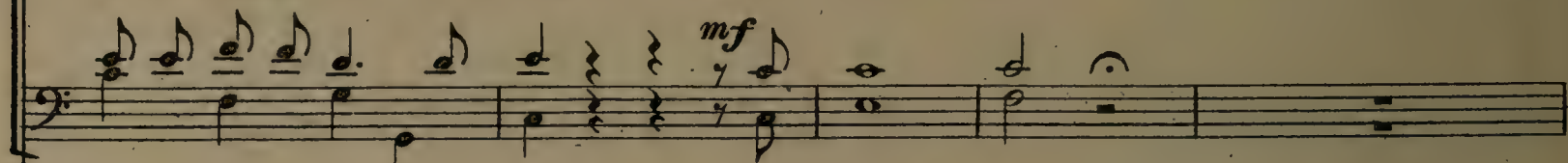


Mel - chi - se - dech.

Ju - ra - vit.

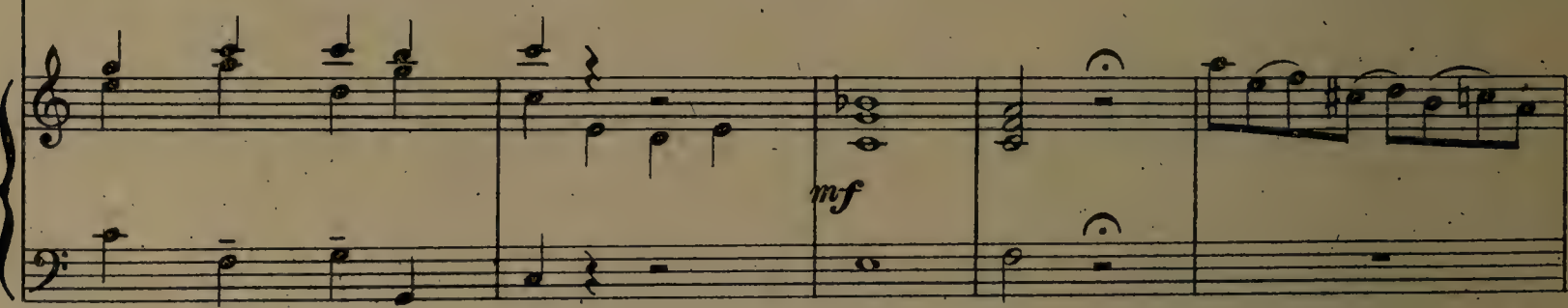
or-di - nem Melchi - se - dech.

Ju - ra - vit.

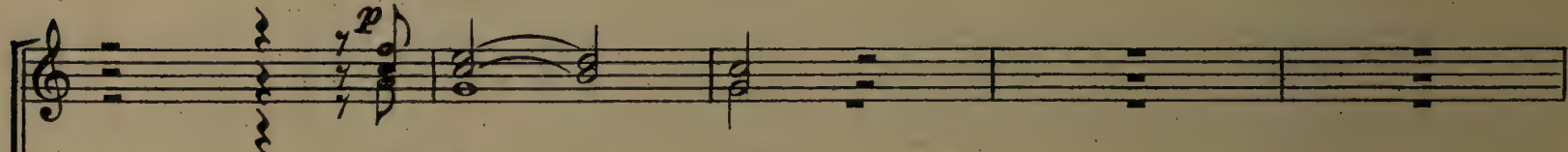


nem Mel - chi - se - dech.

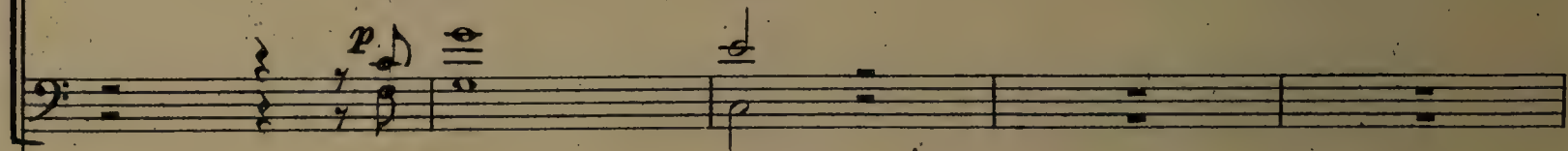
Ju - ra - vit.



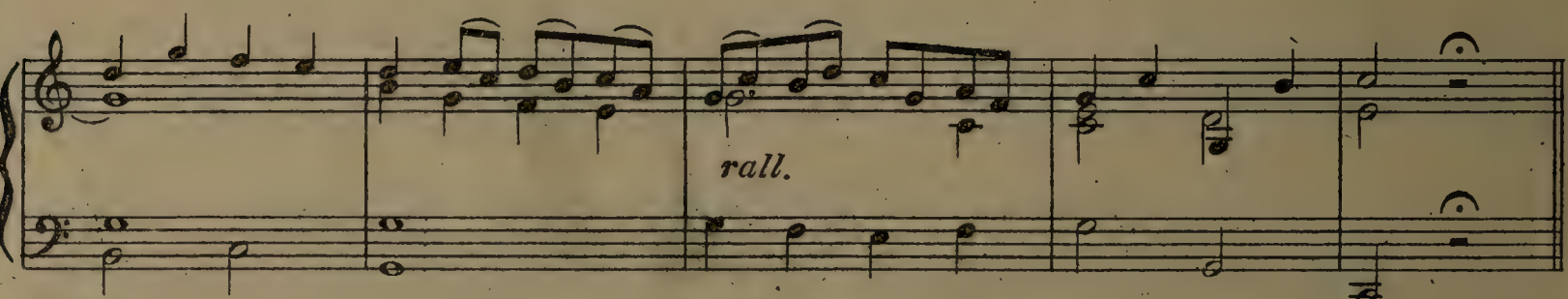
Ju - ra - vit.



Ju - ra - vit.



Ju - ra - vit.



Allegro moderato

6 *p*

p 1^a orch.

2^a orch. *f*

tr

tr

The first system of the piano accompaniment consists of four staves. The first staff is a grand staff (treble and bass clef) with a '6' and a 'p' dynamic marking. The second and third staves are also grand staves, with the second staff marked 'p 1^a orch.' and the third staff marked '2^a orch.' and 'f'. The fourth staff continues the piano accompaniment. Trills are indicated by 'tr' above certain notes in the first and third staves.

SOPRANO

p

Do - mi - nus a dextris tu - is, a dextris tu - is con - fre - git in

p 1^a orch.

mf

di - e, in di - e i - rae su - ae, i - rae su - ae Re -

mf

The second system includes a vocal line for Soprano and piano accompaniment. The vocal line starts with a 'p' dynamic and the lyrics 'Do - mi - nus a dextris tu - is, a dextris tu - is con - fre - git in'. The piano accompaniment for this system includes a grand staff marked 'p 1^a orch.' and another grand staff marked 'mf'. The lyrics 'di - e, in di - e i - rae su - ae, i - rae su - ae Re -' are written below the vocal line. The piano accompaniment for the vocal line is marked 'mf'.

Musical score for the first system. The vocal line (treble clef) has a trill (tr) over the first measure. The piano accompaniment (grand staff) includes a mezzo-piano (mp) dynamic marking and a rallentando (rall.) marking. The lyrics are: ges, i - rae su - ae Re.

5

Musical score for the second system. The vocal line (treble clef) has a trill (tr) over the first measure. The piano accompaniment (grand staff) includes a mezzo-piano (mp) dynamic marking and a rallentando (rall.) marking. The lyrics are: ges.

CONTRALTO

Musical score for the third system. The vocal line (treble clef) has a piano (p) dynamic marking. The piano accompaniment (grand staff) includes a piano (p) dynamic marking and a tempo marking. The lyrics are: Ju - di - ca - bit in na - ti - o - ni - bus, in na - ti - o - ni - bus im -

8

Musical score for the fourth system. The vocal line (treble clef) has a piano (p) dynamic marking. The piano accompaniment (grand staff) includes a piano (p) dynamic marking and a tempo marking. The lyrics are: ple - bit ru - i - nas, ru - i - nas im - ple - bit, im - ple

Musical score for the fifth system. The vocal line (treble clef) has a piano (p) dynamic marking. The piano accompaniment (grand staff) includes a piano (p) dynamic marking and a tempo marking. The lyrics are: bit ru - i - nas, im - ple bit ru -

BASSO

i nas

Con - quas - sa - bit, con - quassa - bit, con - quas - sa - bit ca - pi - ta in

tr

mf

terra, ca - pi - ta in terra, in ter - ra mul - to - rum, mul -

p

De - tor - ren - te in

De - tor - ren - te in

p

to - rum.

De - tor - ren - te in vi - a bi - bet

p

De - tor - ren - te in vi - a bi - bet

p 2.^a orch.

pp 1.^a orch.

I CORO

II CORO

vi - a bi - bet.

9

Pro-pte-rea ex - al - ta

vi - a bi - bet. Pro-pte-rea ex - al - ta

ex - al - ta

ex - al - ta - bit

Pro-pte-rea ex - al - ta - bit

ex - al -

Ex - al - ta - bit

Ex - al -

Ex - al - ta - bit

ex - al -

9

bit ex - al - ta - bit

bit ex - al - ta - bit

bit ex - al - ta - bit

bit ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta - bit

ca - put, ex - al - ta - bit ca -

ca - put, ex - al - ta bit

ca - put, ex - al - ta - bit ca -

ca - put, ex - al - ta - bit ca -

ca - put, ex - al - ta - bit ca -

ca - put, ex - al - ta - bit ca -

f *p* *trattenuto*

put.

Do - mi - nus con - fre - git Re -

put.

put.

put.

put.

a tempo *p* *In*

Ju - di - ca - bit in na - ti - o - ni - bus, imple - bit ru - i - nas

ges imple-bit ru - i - nas

imple-bit ru - i - nas

im - ple-bit ru - i - nas, ru -

im - ple-bit ru - i - nas, ru -

di - e i - ra esu - ae im - ple-bit ru - i - nas, ru -

ru - i - nas imple-bit con - quas - sa-bit

ru - i - nas imple-bit con - quas - sa-bit, con quas sa-bit ca -

ru - i - nas imple-bit con - quas - sa-bit, con-quassa-bit

i - nas imple-bit con - quas - sa-bit

i - nas imple-bit con - quas - sa-bit, con-quas - sa-bit

i - nas imple-bit con - quas - sa-bit, con-quas - sa-bit

2^a orch.

1^a orch.

ca - pi - ta in terram, ca - pi - ta in ter-ram.

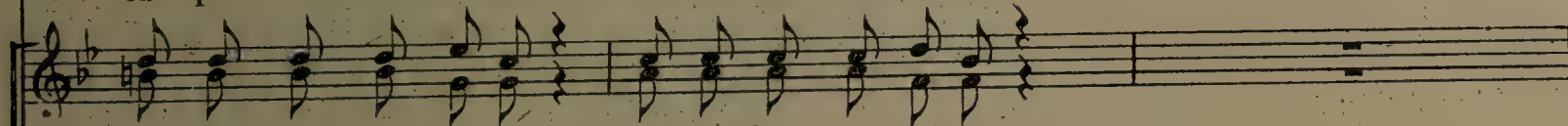


- pi - ta in terram, ca - pi - ta in terram.



ca - pi - ta in terram ca - pi - ta in ter-ram.

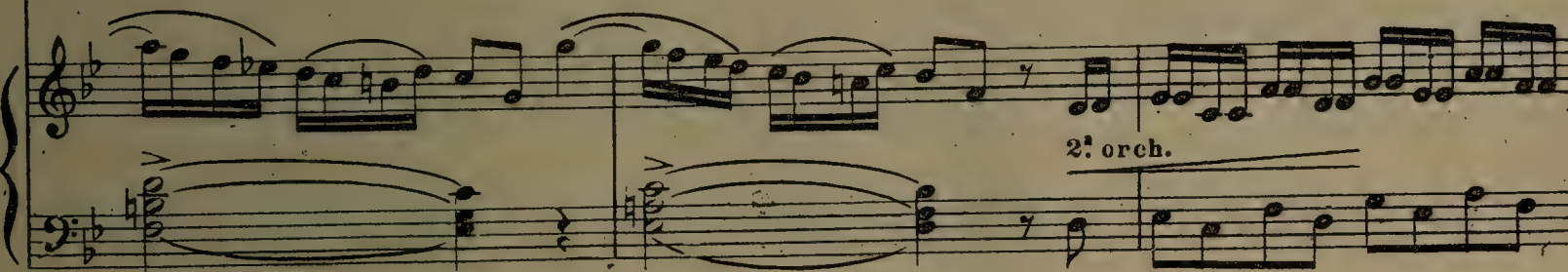
ca - pi - ta in terram ca - pi - ta in ter-ram.



ca - pi - ta in terram, ca pi ta in ter ram.



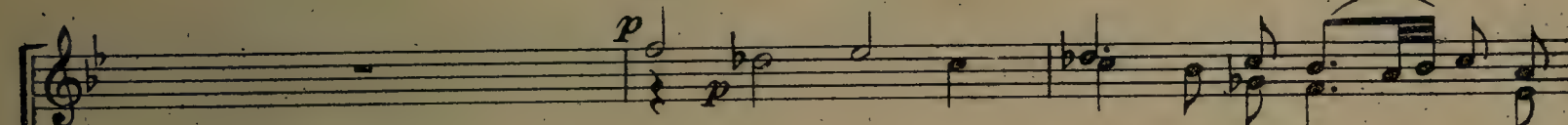
ca - pi - ta in terram, ca - pi - ta in terram, in ter - ram mul -



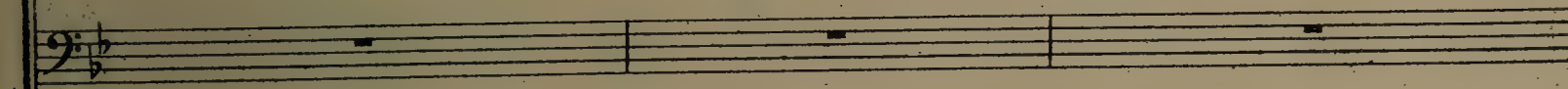
2^a orch.

10

De tor - ren - te in vi - a



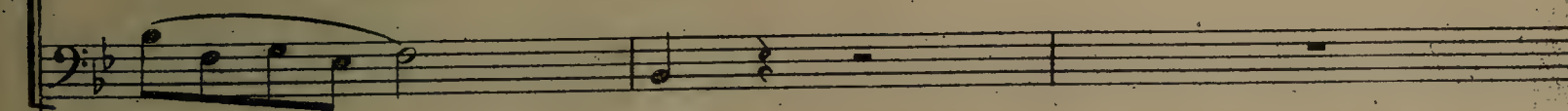
De tor - ren - te in vi - a



mul - to - - rum.

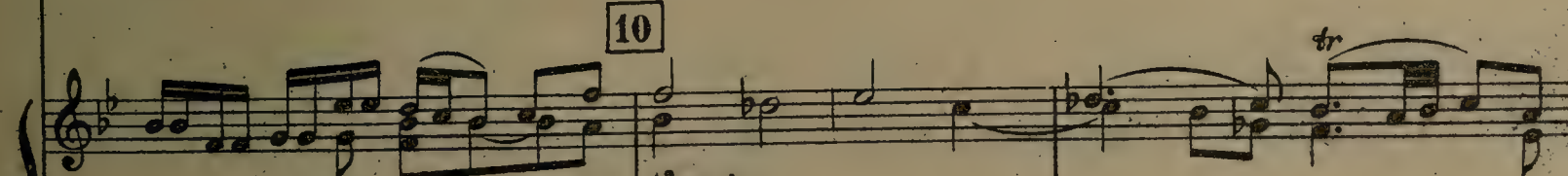


mul - to - - rum.

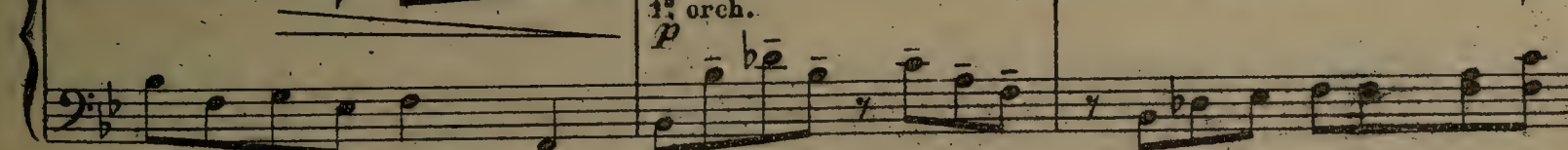


to - - rum.

10



1^a orch.



bi - bet

bi - bet

mf ex - al -

mf pro-pte-rea ex - al -

ex - al -

De tor - ren - te in vi - a bi - bet

De tōr - ren - te in vi - a bi - bet

pp 2^a orch.

mf 1^a orch.

ta - bit

ex - al - ta

bit

ta - bit

ex - al - ta - bit

ta - bit

ex - al - ta - bit

ex - al - ta - bit

ex - al - ta

bit

mf pro-pte-rea ex - al - ta

bit

ex - al - ta - bit

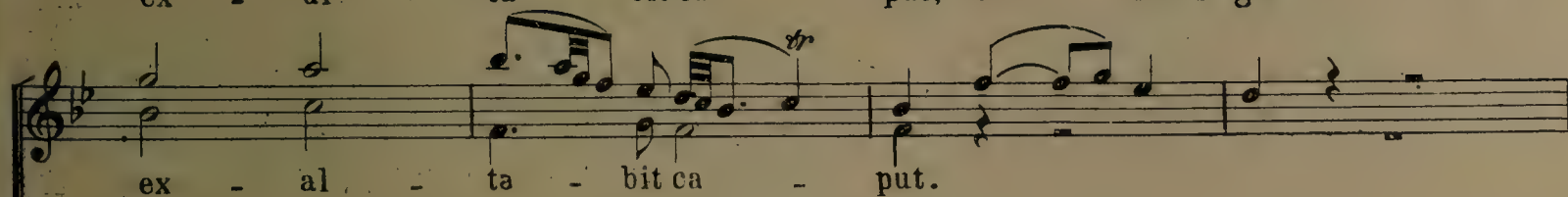
ex - al - ta - bit

ex - al -

2^a orch.

tutti

ex - al - ta - bit ca - put, con fre - git

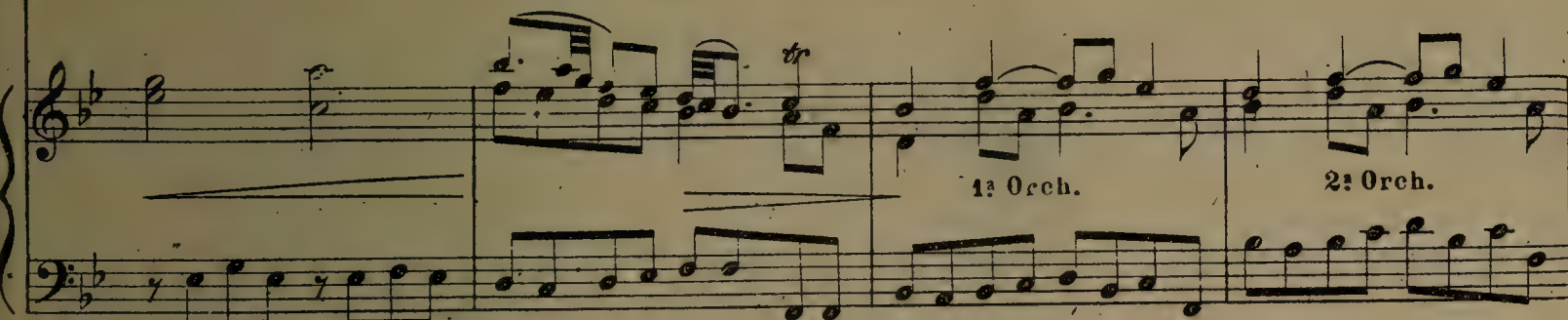


ex - al - ta - bit ca - put. Im

ex - al - ta - bit ca - put. Ju - di - ca

ex - al - ta - bit ca - put.

ta - ta - bit ca - put.



1ª Orch.

2ª Orch.

con - quas - sa - bit

ple - bit ru - i - nas

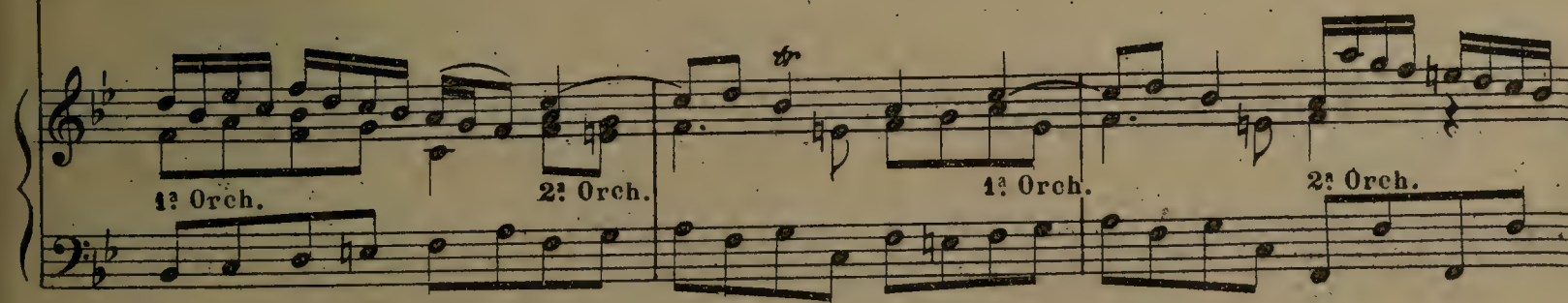
bit

con - quas -

con - quassa - bit

con - quas -

con - quas -



1ª Orch.

2ª Orch.

1ª Orch.

2ª Orch.

con - quas - sa-bit in ter-ram in terram

con - ques - sabit ca - pi - ta in ter-ram in terram

con - quas - sa-bit in terram in terram *p* in
sa-bit in terram in terram

sa-bit ca - pi - ta in terram

sa-bit in terram in terram

1st Orch.

mul-to - rum

mul-to - rum

ter - ram mul - to - rum, mul-to - rum

p De tor -

p De tor -

p De tor -

De tor - ren - te in vi - a
p De tor - ren - te in vi - a

ren - te in vi - a bi - bet
 ren - te in vi - a bi - bet

11 bi - bet ex - al - ta - bit e - xal - ta - bit
 bi - bet ex - al - ta - bit

propte - rea ex - al - ta - bit ca -

propte - rea ex - al - ta - bit
 propte - rea ex - al - ta - bit ex - al -

propte - rea ex - al - ta - bit ca -

11

ca - put ex - al - ta - bit ca - put ex -

ca - put ex - al - ta - bit ca - put ex -

ta - bit ex - al - ta - bit ca - put ex -

- put ex - al - ta - bit ca - put ex -

al - ta - bit ca - put.

al - ta - bit ca - put.

al - ta - bit ca - put.

al - ta - bit ca - put.

tratten. *a tempo* *f*

rit.

CORO

Grave

I

Glo - - - ri - a

f

II

Glo - - - ri - a

f

Glo - - - ri - a

f

Glo - - - ri - a

f

Grave

7

p 1^a Orch.

f 2^a Orch.

Pa - tri et Fi - li - o et Spi - ri - tu - i

p

Pa - tri et Fi - li - o et Spi - ri - tu - i

p

Pa - tri et Fi - li - o et Spi - ri - tu - i

p

Pa - tri et Fi - li - o et Spi - ri - tu - i

p

Pa - tri et Fi - li - o et Spi - ri - tu - i

p

cresc.

[illegible]

Alla breve
(SOPRANO II^o TACE)

I. CORO

Si - cut e - rat in prin - ci - pi - o et -

Si - cut e - rat in prin - ci - pi - o et nunc et

This block contains the first four measures of the musical score. The Soprano II part is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are "Si - cut e - rat in prin - ci - pi - o et -". The I. Coro part is also in treble clef with the same key signature and time signature. The lyrics are "Si - cut e - rat in prin - ci - pi - o et nunc et". The piano accompaniment is in bass clef with the same key signature and time signature, and it contains whole rests for these four measures.

Alla breve

This block contains measures 5 through 8 of the piano accompaniment. It is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature. The music consists of chords and moving lines in both hands.

nunc et sem - - - per et nunc et sem - -

sem - per et in sae - cu - la

Si - cut e - rat in prin - ci - pi -

Si - cut e - rat in prin - ci - pi -

This block contains measures 9 through 12 of the musical score. The Soprano II part continues with the lyrics "nunc et sem - - - per et nunc et sem - -". The I. Coro part continues with the lyrics "sem - per et in sae - cu - la". In measure 10, the Soprano II part has the lyrics "Si - cut e - rat in prin - ci - pi -". The I. Coro part also has the lyrics "Si - cut e - rat in prin - ci - pi -". The piano accompaniment continues with chords and moving lines in both hands.

This block contains measures 13 through 16 of the piano accompaniment. It is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature. The music consists of chords and moving lines in both hands.

I e II Coro

per Si - cut e - rat in prin-

(II? SOPR.) et nunc et sem - per et nunc et

et nunc et sem-per et in sae-cu-la

Si - cut e - rat in prin-

o et nunc et sem-per et in sae-cu-la

12

ci - pi - o et nunc et sem - per

sem - per si - cut e - rat nunc et sem -

et nunc et sem

ci - pi - o et nunc et sem - per

Si - cut e - rat in prin - ci - pi -

12

et nunc et semper et in sae-cu-la

per

si - cut e - rat in—

per

Si - cut e - rat

et nunc et semper et in sae-cu-la

o et nunc et sem - - - per et

Et nunc et semper et in sae-cu-la

saecu-

— prin - ci - pi - o

Et nunc et semper et in sae-cu-la

in prin - ci - pi - o et nunc et semper et in sae-cu-la

saecu-

si - - - cut e - -

nunc et sem - per

et nunc et semper et in sae-cu-la

2^a orch.

1^a orch.

lo - rum: A - men Et nunc et semper et in sae - cu - la

Saecu - lo - rum: A - men Et nunc et

lo - rum: A - men Et nunc et semper et in sae - cu - la

rat

Saecu - lo - rum: A - men Et nunc et

2^a. orch. 2^a. orch.

et nunc et semper et in sae - cu - la et nunc et

semper et in sae - cu - la saecu - lo - rum: A - men

Et nunc et semper et in sae - cu - la Et nunc et

in prin

semper et in sae - cu - la saecu - lo - rum: A - men

1^a. orch.

sem_per et in sae : cu . la

si - cut e -

Saecu - lo - rum: A - men

sem_per et in sae - cu . la

Si - cut e -

ci -

A

men

[13] rat

in prin - ci - pi -

si - cut

e

rat

in

prin

ci

pi

rat

pi

o

e

rat

in

prin

ci

pi

Si

cut

e

rat

[13]

o, in - prin - ci - pi - o et nunc et sem - per et in sae - cu - la

o Si - - -

in prin - ci - pi - o et nunc et

o et nunc et sem - per et in sae - cu - la

E - rat in prin - ci - pi - o Si - -

The first system of the musical score consists of three staves. The top staff is a vocal line in D major (one sharp) with lyrics 'o, in - prin - ci - pi - o et nunc et sem - per et in sae - cu - la'. The middle staff is another vocal line with lyrics 'in prin - ci - pi - o et nunc et' and 'o et nunc et sem - per et in sae - cu - la'. The bottom staff is a piano accompaniment line with lyrics 'E - rat in prin - ci - pi - o Si - -'. The piano part features a simple harmonic accompaniment with a bass line and a treble line.

Sicut e - rat in prin - ci - pi - o et nunc et

- - - cut - - - e - -

semper et in sae - cu - la et nunc et sem - per et in sae - cu - la

e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la

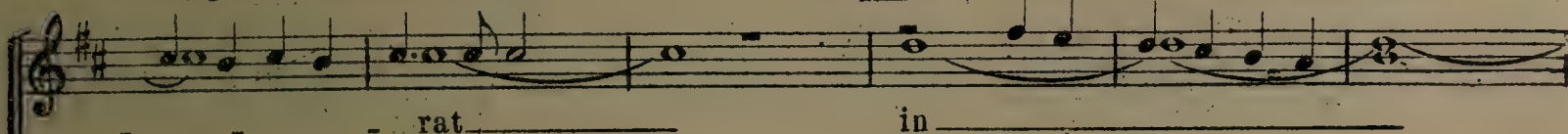
cut e - rat in prin - ci - pi - o et nunc et

The second system of the musical score continues the vocal and piano parts. It consists of three staves. The top staff is a vocal line with lyrics 'Sicut e - rat in prin - ci - pi - o et nunc et'. The middle staff is another vocal line with lyrics 'semper et in sae - cu - la et nunc et sem - per et in sae - cu - la' and 'e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la'. The bottom staff is a piano accompaniment line with lyrics 'cut e - rat in prin - ci - pi - o et nunc et'. The piano part continues the harmonic accompaniment from the first system.

sem-per et in sae-cu-la

14

Sicut e-rat in prin-ci-

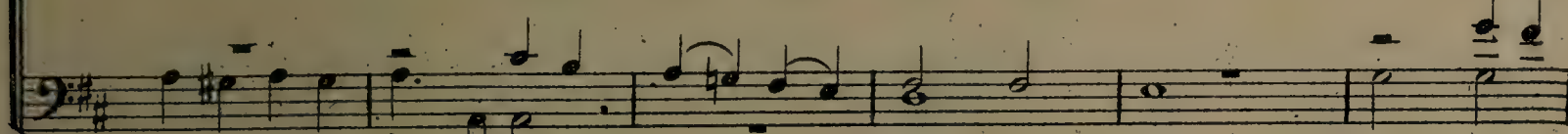


sae-cu-lo-rum: A-men.

In

sae-cu-lo-rum: A-men.

Sicut



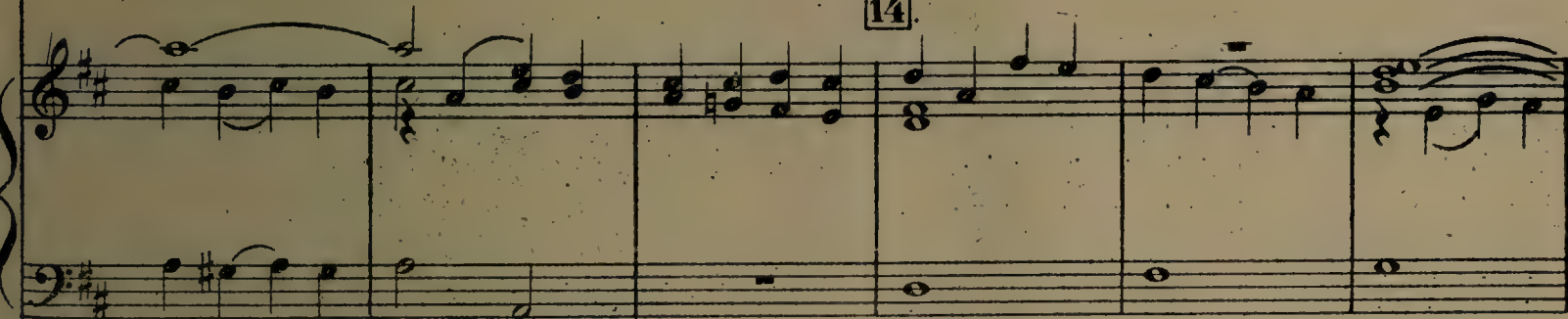
sem-per et in sae-cu-la

Si

cut

e-rat

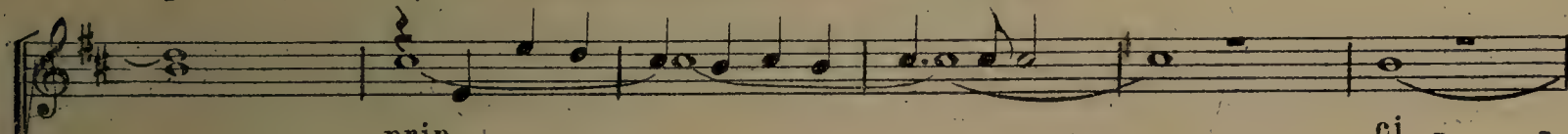
14



pi-o, et nunc et sem-per et in sae-cu-la

prin-

-ci-



prin-cipio et nunc et sem-per et in sae-cu-la

sae-cu-

e-rat in prin-ci-pio

et nunc et sem-per et in sae-cu-la



in prin-ci-pi-o

et nunc et sem-per et in sae-cu-la



sae - cu - lo - rum: A - men, A - men

pi - o

lo - rum: A - men Si - cut e -

sae - cu - lo - rum Si - cut e -

sae - cu - lo - rum: A - men

Si - cut e - rat E - rat

e - rat in prin - ci - pi - o.

rat E - rat in prin - ci - pi - o.

rat E -

Si - cut e - rat in prin - ci - pi - o.

15

in prin - ci - pi - o

si-cut e-rat in prin-

si-cut e-rat in prin-ci - pi-o

in prin - ci - pi - o si-cut e-rat in prin-ci - pi-o

- rat in prin-ci - pi - o

si - cut

Si

15

1^a Orch.2^a Orch.

ci - - pi - o et nunc et sem - - per

et nunc et sem-per et in sae-cu-la

si-cut e-rat in prin-

et nunc et sem-per et in sae-cu-la

si-cut e-rat in prin-

e - rat in prin - ci-pi-o et nunc et sem-per et in sae - cu -

cut

e

1^a Orch.2^a Orch.

et nunc et sem-per et in sae - cu - la

in prin -

ci - pio et nunc et sem-per et in sae - cu - la in prin -

la si - cut e - rat in prin -

rat in

The first system of the musical score consists of four staves. The top two staves are vocal parts in D major (two sharps). The bottom two staves are piano accompaniment. The lyrics are: 'et nunc et sem-per et in sae - cu - la' on the first staff, 'in prin -' on the second, 'ci - pio et nunc et sem-per et in sae - cu - la in prin -' on the third, and 'la si - cut e - rat in prin -' on the fourth. There are long horizontal lines under 'rat' and 'in' on the fourth staff, indicating a continuation of the melody.

si - cut e - rat in prin - ci - pi - o

ci - pi - o si - cut

ci - pio si - cut e - rat in prin - ci - pi - o sae - cu - lo - rum

ci - pi - o et nunc et sem-per et in sae - cu - la

prin - ci -

The second system continues the musical score with four staves. The lyrics are: 'si - cut e - rat in prin - ci - pi - o' on the first staff, 'ci - pi - o si - cut' on the second, 'ci - pio si - cut e - rat in prin - ci - pi - o sae - cu - lo - rum' on the third, and 'ci - pi - o et nunc et sem-per et in sae - cu - la' on the fourth. The bottom staff of the system has the lyrics 'prin - ci -' with a long horizontal line following, indicating the text continues on the next page.

16

in prin - ci - pi-o

et nunc et semper et in saecula

e - rat in prin - ci - pi-o

si - cut e - rat

e - rat

Et nunc et semper et in sae - cu - la

in ———

in prin - ci - pi-o et nunc et semper et in sae - cu - la

saecu -

pi o

si - cut e - rat

16

si - cut e - rat

in prin - ci - pio

si - cut

prin - ci - pio

si - cut e - rat

lo - rum: A - men.

si - cut

e -

in prin - ci - pio

si - cut

e - rat in prin - ci - pi - o in prin -
 rat in prin - ci - pi - o, in prin -
 e - rat in prin - ci - pi - o.
 ci - pi - o et nunc et sem - per
 et nunc et sem - per et in sae - cu - la
 ci - pi - o et nunc et sem - per
 ci - pi - o et nunc et sem - per
 Et nunc et sem -

et nunc et sem - per Et

si - cut e - rat

et nunc et sem - per si - cut e - rat et nunc et

et nunc et sem per

per

nunc et sem -

et nunc et sem - per et nunc et

sem - per et in sae - cu - la

Et nunc et sem - per et nunc

et sem - per et nunc et

per 17 Et nunc et sem - per

sem - per Et in sae - cu - la

Etnunc et sem-per et in sae-cu-la in sae-cu-la

Etnunc et sem-per et in sae-cu-la et nunc et

sem - per Et in sae - cu - la sae - cu -

17

sem - per et nunc et sem-per et in sae - cu - la

sae - cu - lo - rum Et nunc et sem - per

nunc et sem - per Et nunc et sem - per

Et nunc et sem - per

Et nunc et sem - per

lo - rum: A

Et in sae - cu -

et nunc et sem - per

et nunc et sem-per et in sae-cu -

et nunc et sem - per

men

la sae - cu-lo-rum: A - men

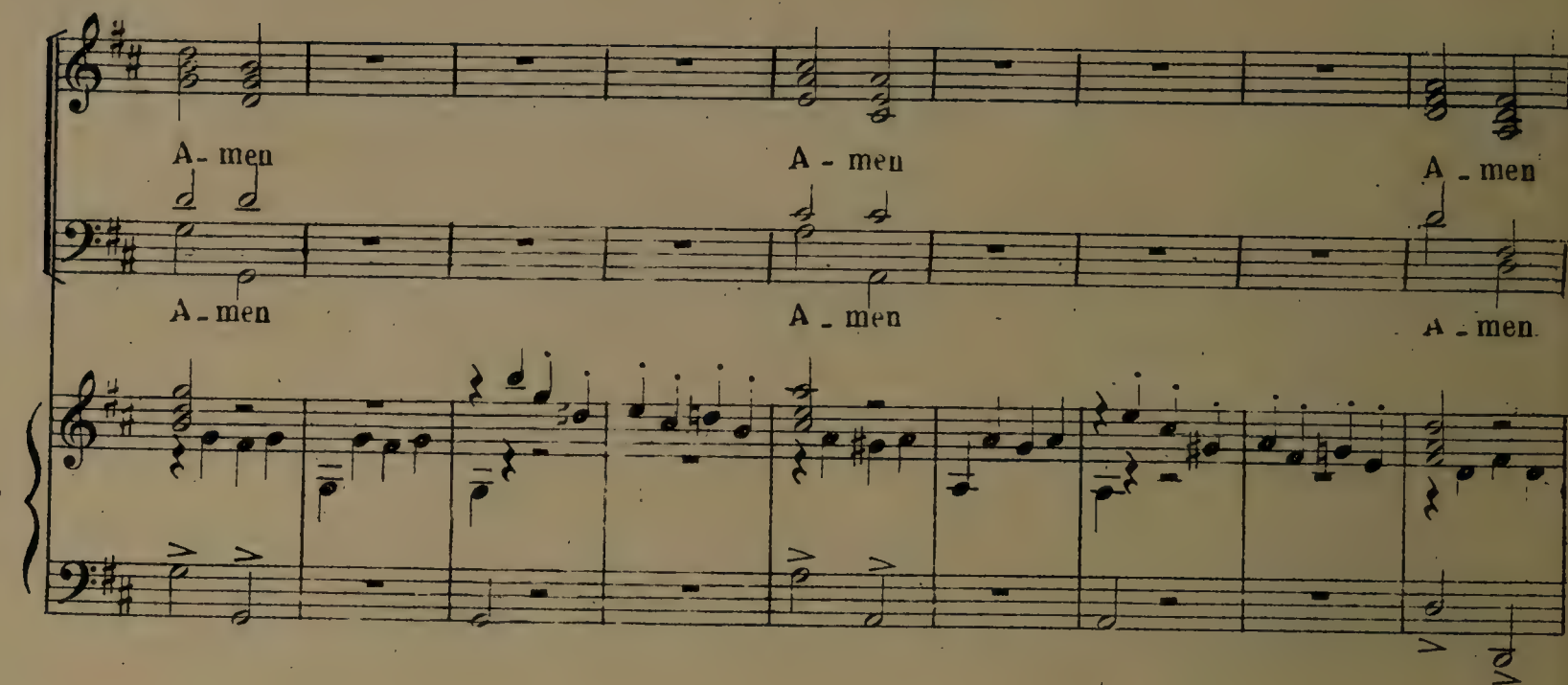
A - men.

la sae-cu - lo - rum: A - men.

A - men.

A - men.

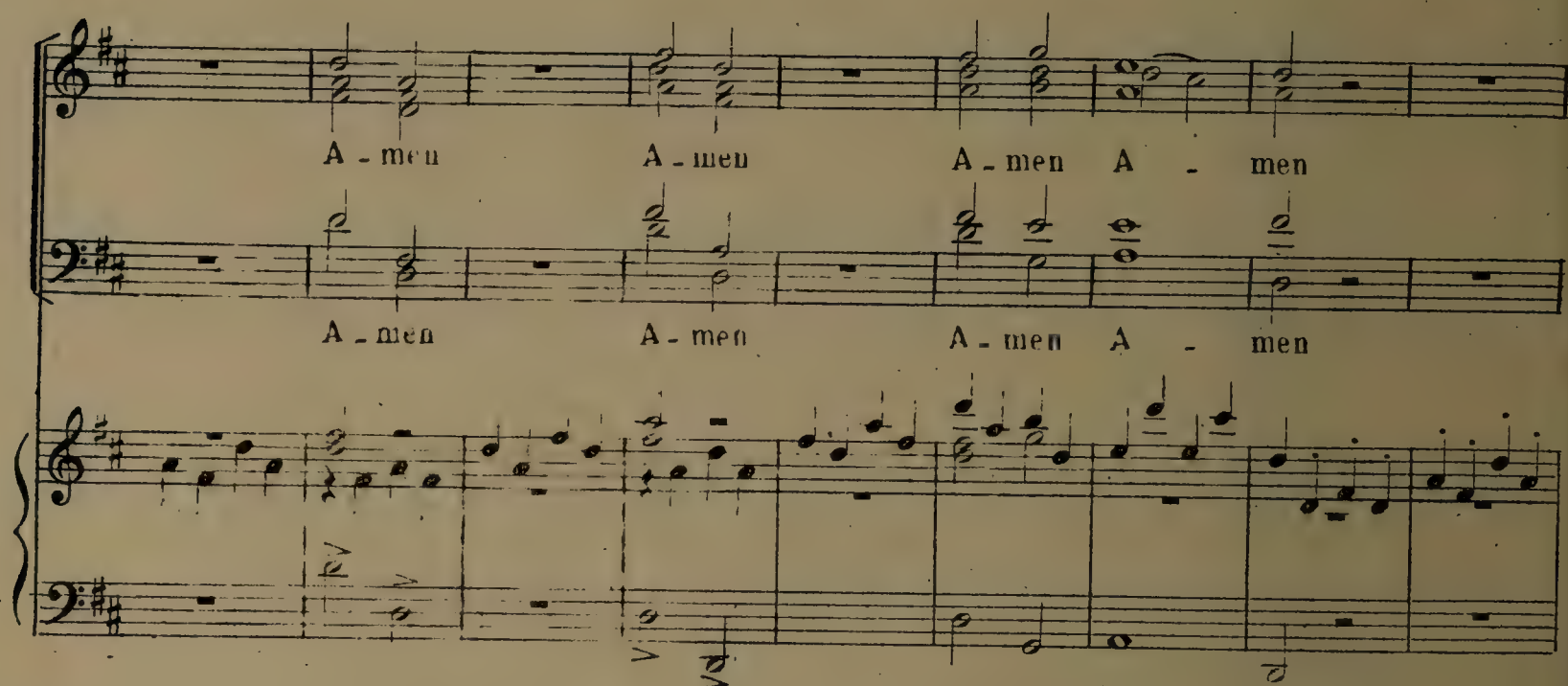
Più mosso



First system of the musical score. It features a vocal line with three measures of "A - men" and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some notes marked with accents.

A - men A - men A - men

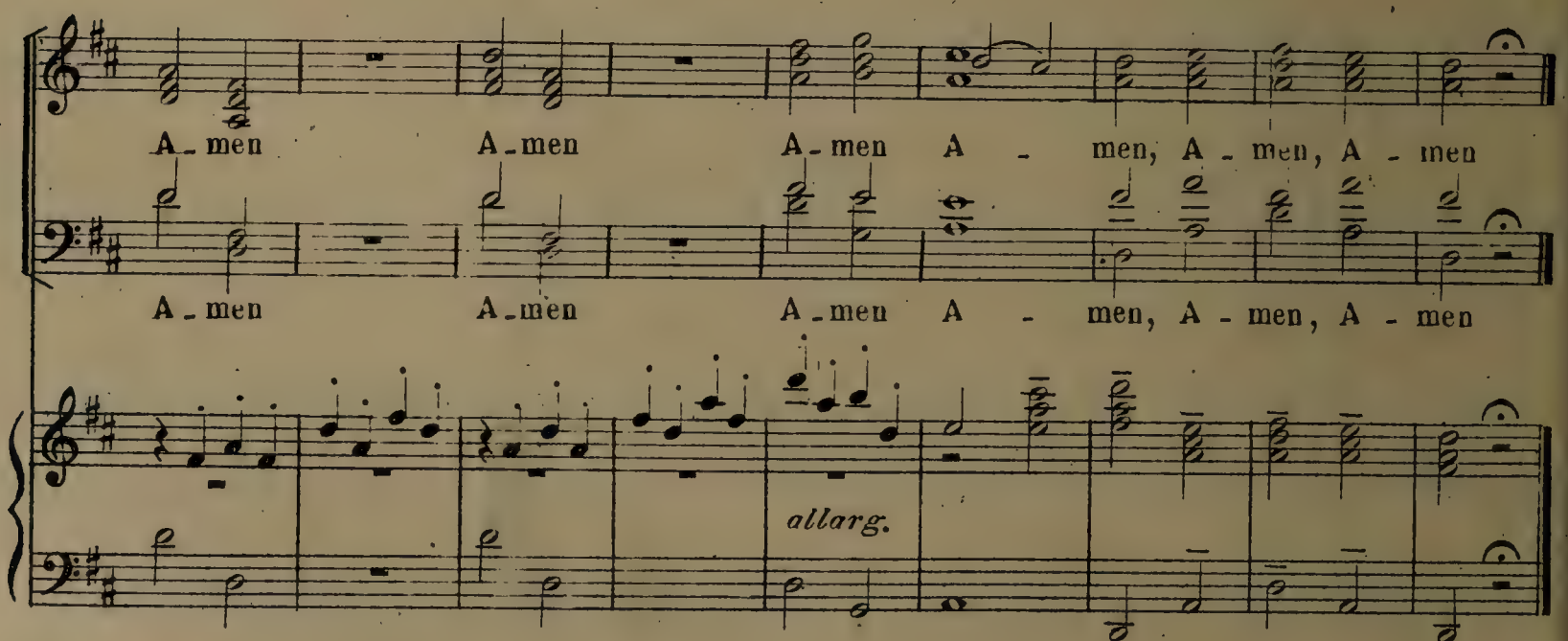
A - men A - men A - men



Second system of the musical score. The vocal line has four measures of "A - men". The piano accompaniment continues with a melodic line and a bass line, featuring some notes with accents.

A - men A - men A - men A - men

A - men A - men A - men A - men



Third system of the musical score. The vocal line has four measures of "A - men" followed by a measure with "A - men, A - men, A - men". The piano accompaniment continues with a melodic line and a bass line, with the word "allarg." appearing in the bass line.

A - men A - men A - men A - men, A - men, A - men

A - men A - men A - men A - men, A - men, A - men

allarg.

PSALMUS CIX

per 5 voci e coro con accomp. di archi e organo

(1733 ?)

CORO

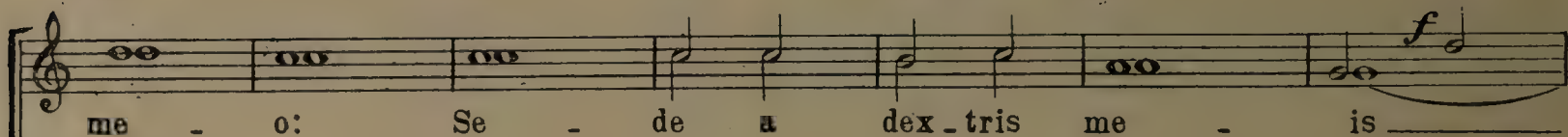
Allegro spiritoso

1

SOPR. I. e II.

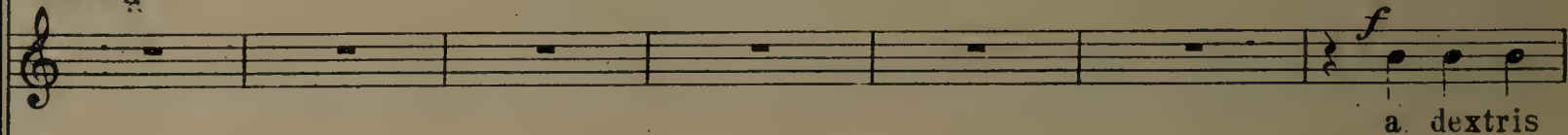
p Di - xit Do - mi - nus Do - mi - no
 Di - xit Do - mi - nus Do - mi - no

me - o: Se - de a dex - tris me - is, a



me - o: Se - de a dex - tris me - is

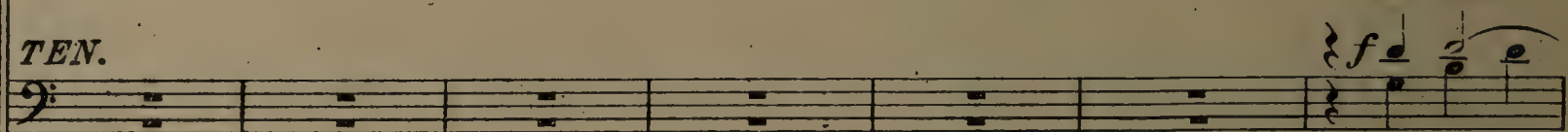
CONTR.



a dextris

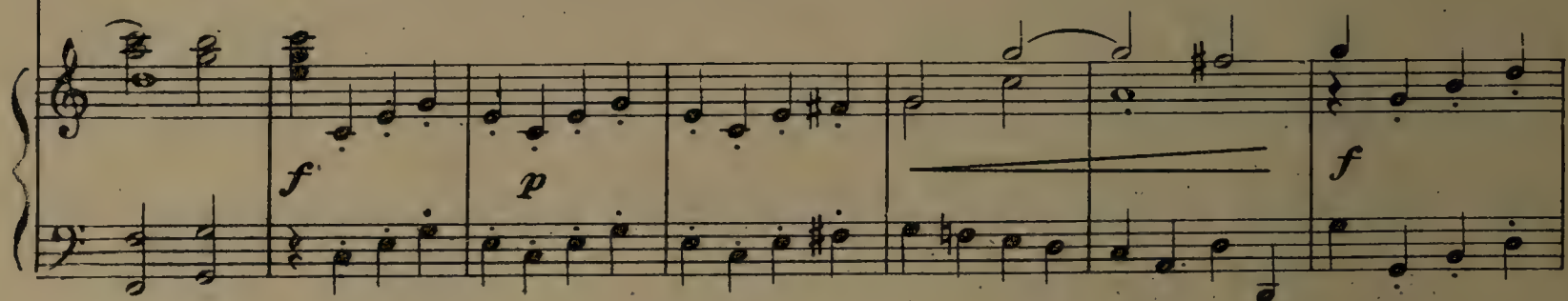
a dex -

TEN.

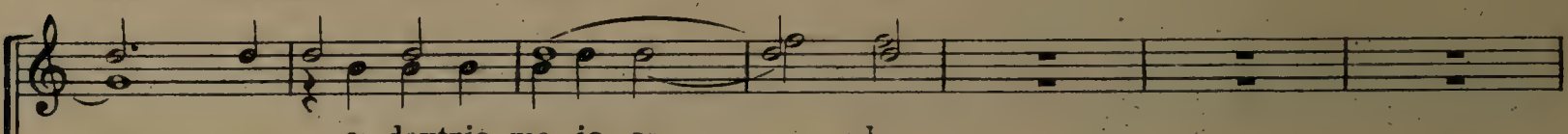


a dextris

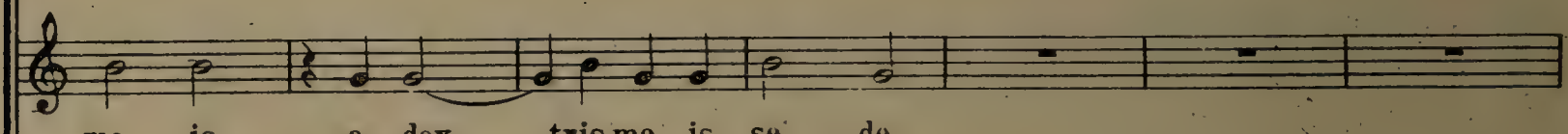
BASSI



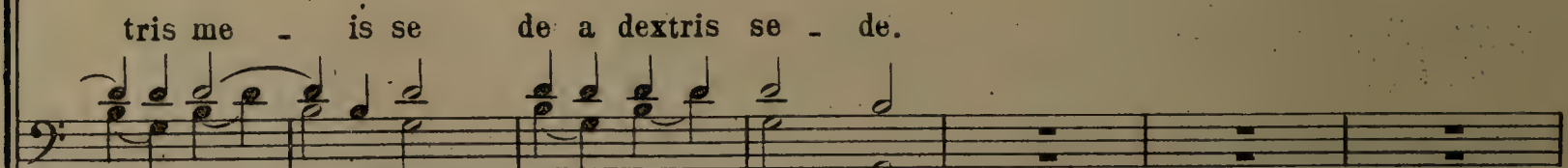
dex - tris me - is se - de.



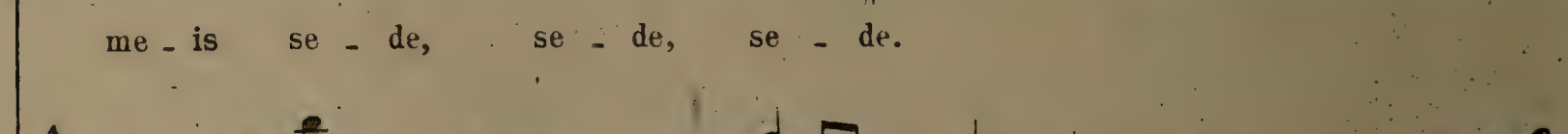
a dextris me is se de.



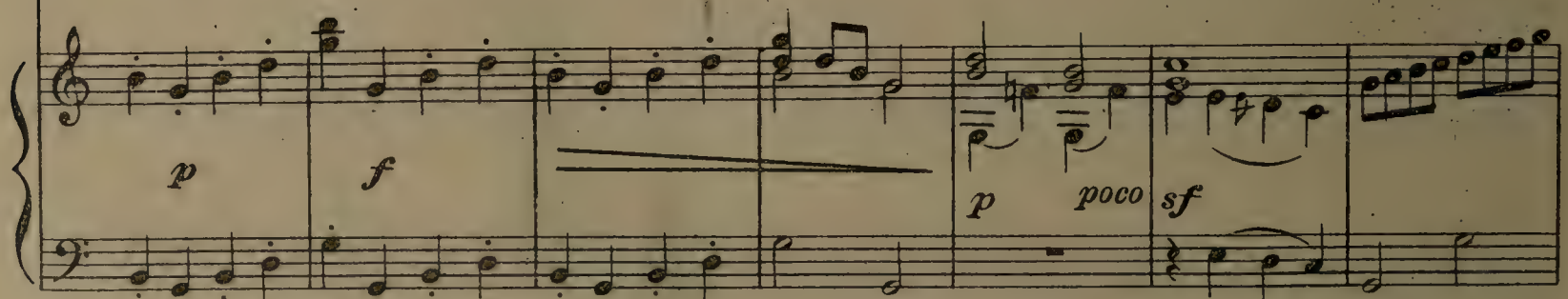
me - is, a dex - tris me is se - de.



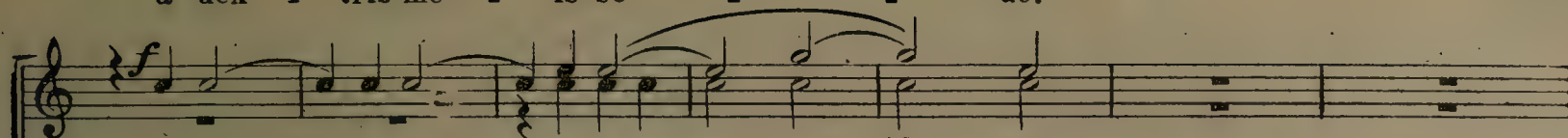
tris me - is se de a dextris se - de.



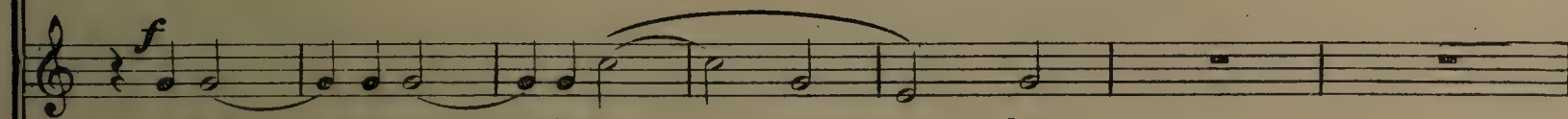
me - is se - de, se - de, se - de.



a dex - tris me - is se - de.

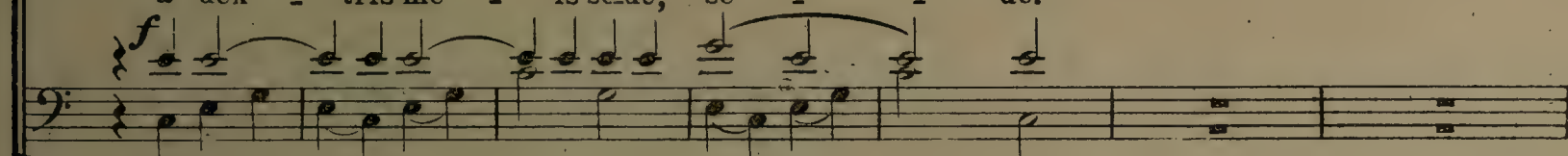


a dextris me - is se - de.

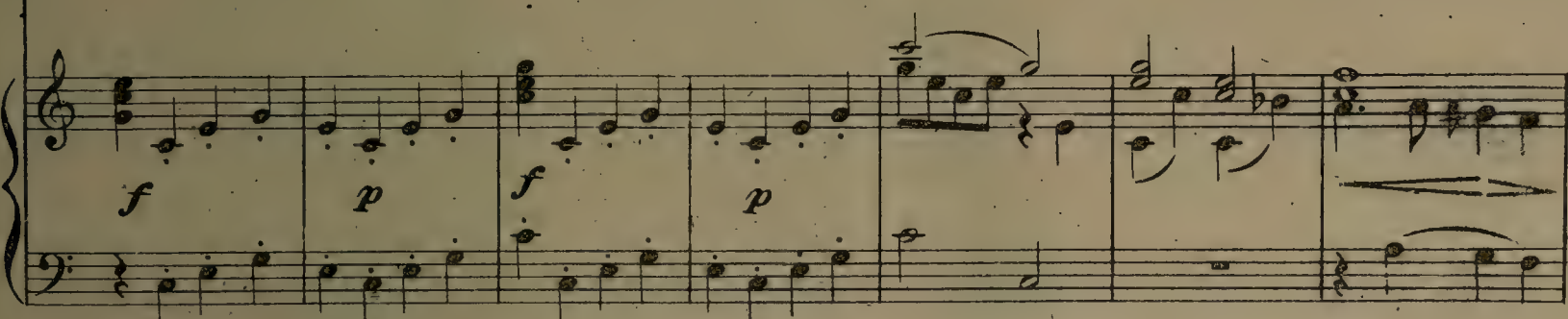


a dex - tris me - is se - de.

a dex - tris me - is se de, se - de.



a dextris me - is se - de, se - de, se - de.

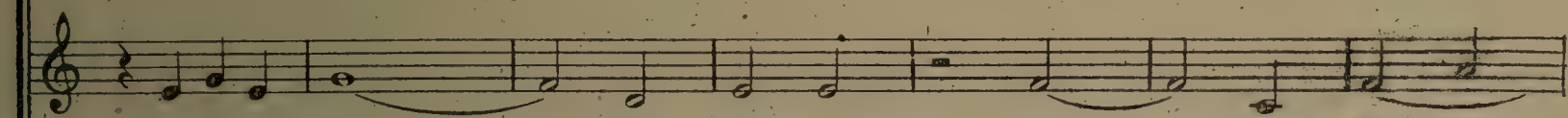


1

Se - de a dex - tris me - is se - de, se - de a

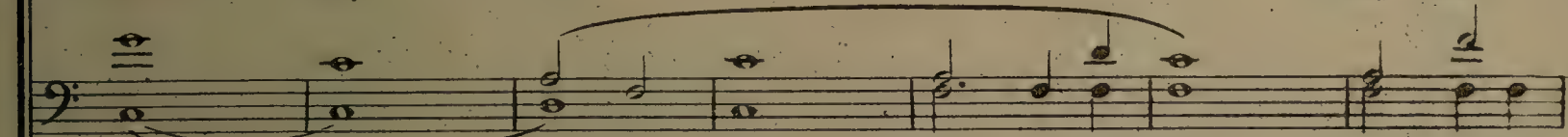


Di - xit Do - mi - nus se - de a dex - tris me - is.



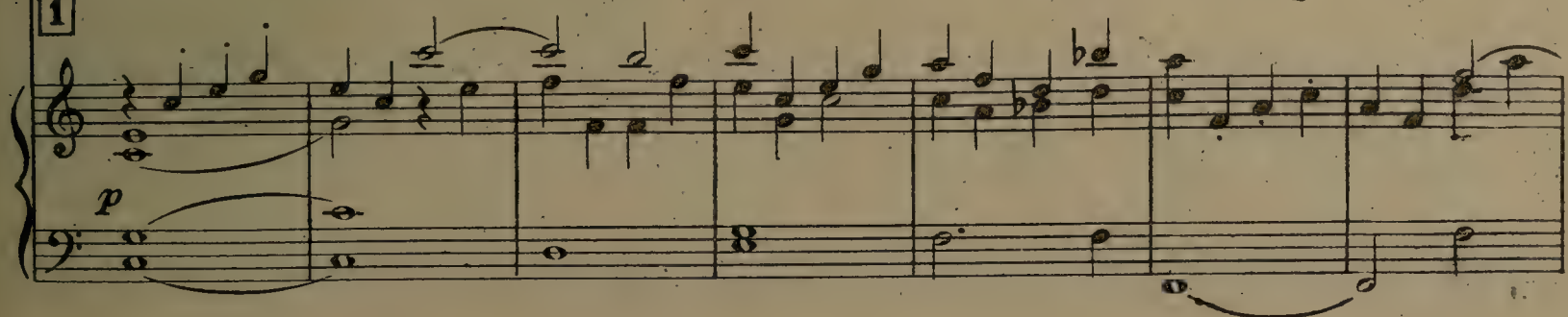
Se - de a dex - tris me - is, se - de, se -

Se - de, se - de a

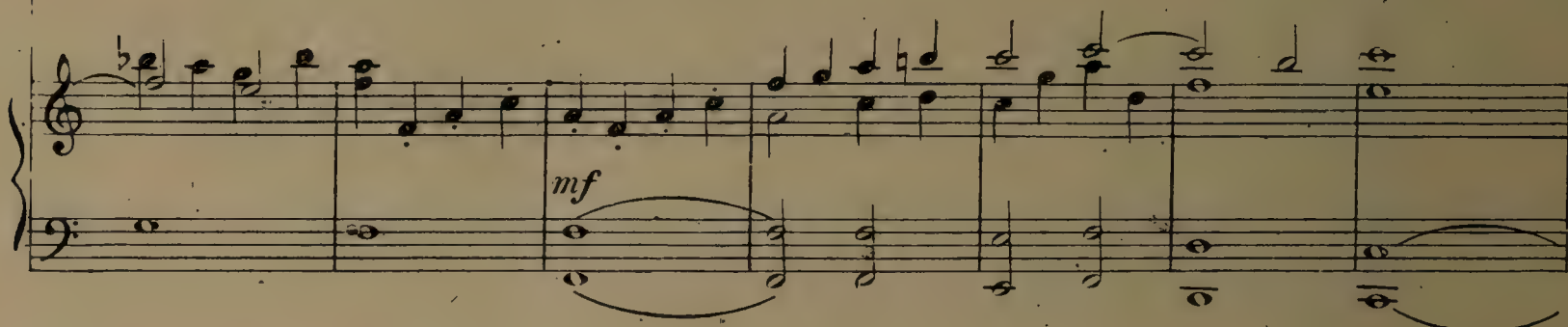
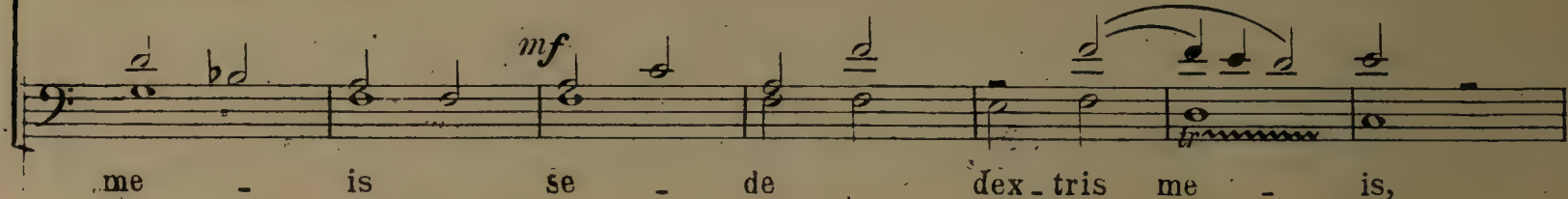
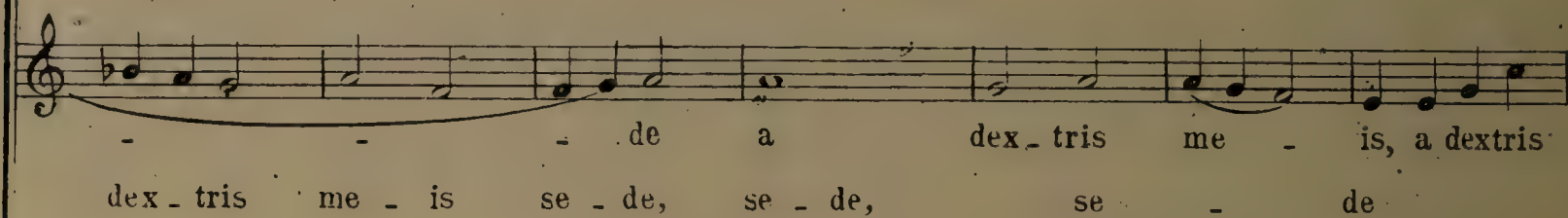
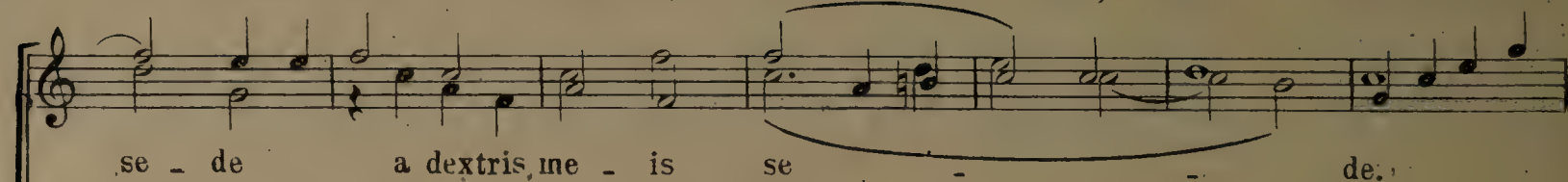


Di - xit Do - mi - nus Do - mi - no

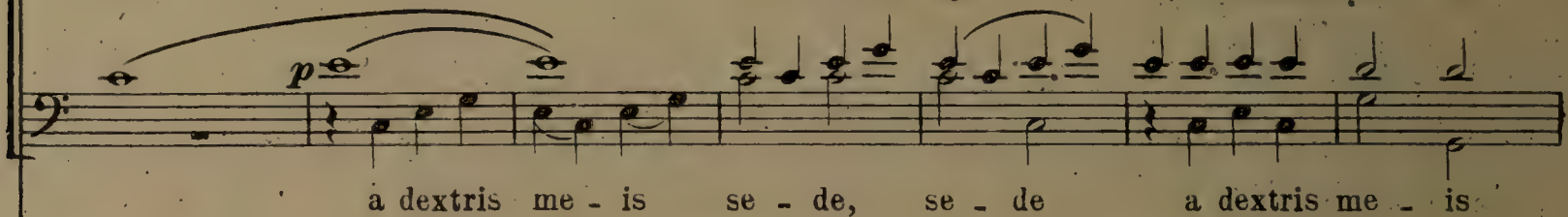
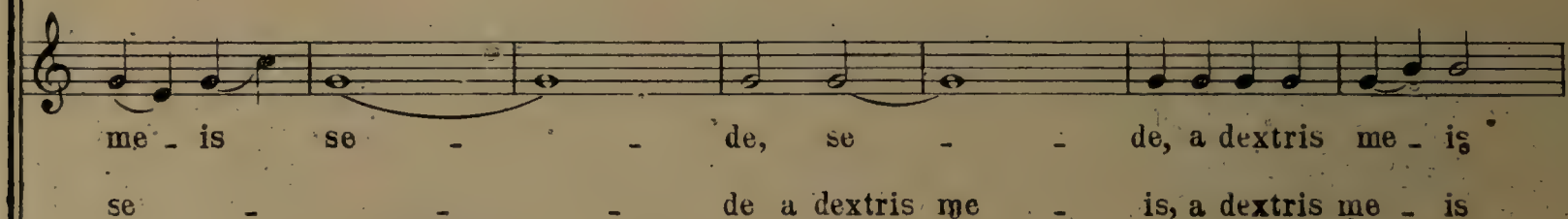
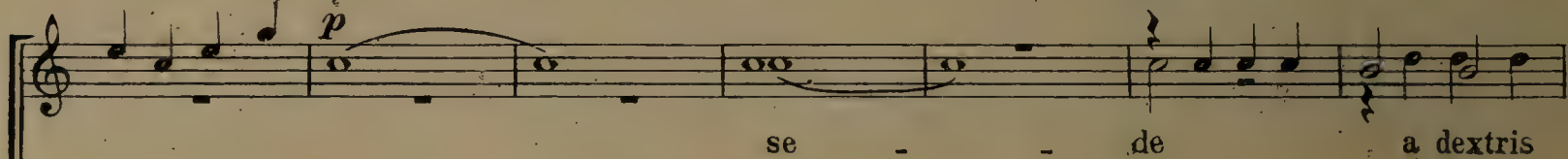
1



dextris me - is se - de, se - de, se - de a dextris



me - is, se - de, se - de, 2 se - de a dex - tris



a dextris me - is se - de, se - de, se -

dex - tris a dextris me - is se - de,

se - de a dex - tris me - is se - de, se - de, se -

a dextris me - is se - de, se - de, se - de,

a dextris me - is se - de a dex tris me - is se - de

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The top staff begins with a treble clef and a key signature of one sharp (F#). The middle and bottom vocal staves also use treble clefs. The piano accompaniment is written for the left hand on a grand staff (treble and bass clefs). The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

de se - de a dex - tris. Di - xit.

se - de a dex - tris me - is

de se - de a dex - tris me - is di - xit

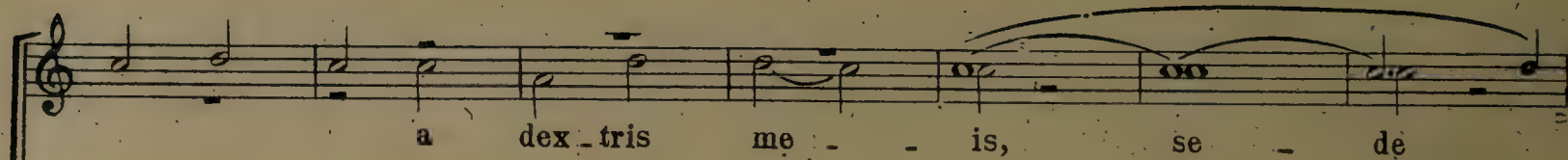
se - de. Di - xit

se - de a dextrisme - is se - de, se -

The second system continues the musical piece. It features the same vocal and piano parts. The lyrics continue across the staves, with the phrase 'Di - xit' appearing prominently. The piano accompaniment provides harmonic support for the vocal lines. The notation includes various musical symbols such as notes, rests, and accidentals.

Do - mi - nus

se



Do - mi - nus

Do,

mi - no me

o: se

de a

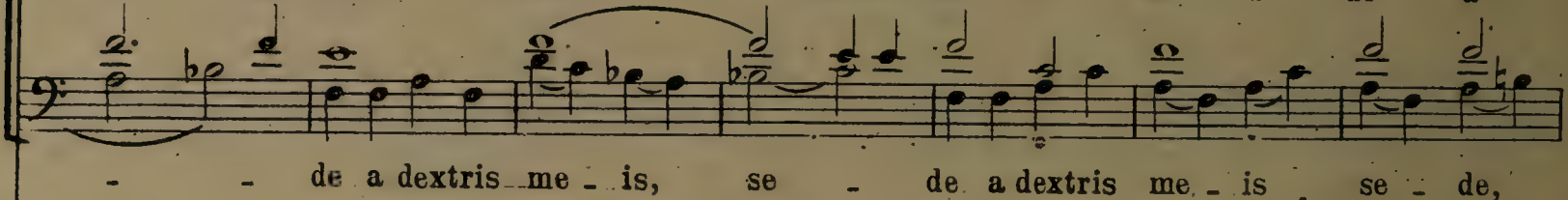
Do - mi - nus

Do

mi - no me

o: se

de a



3

de se - de,

Di

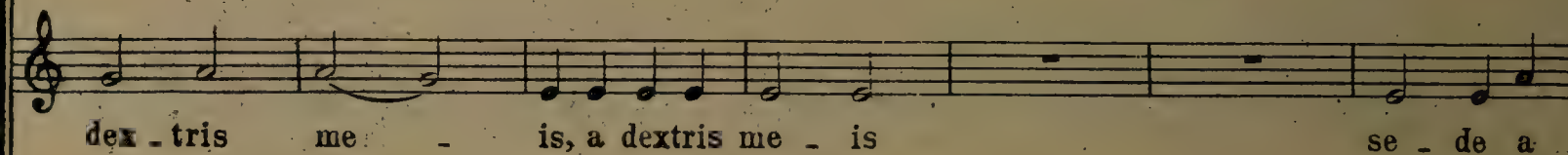
xit

Do - mi -

Di

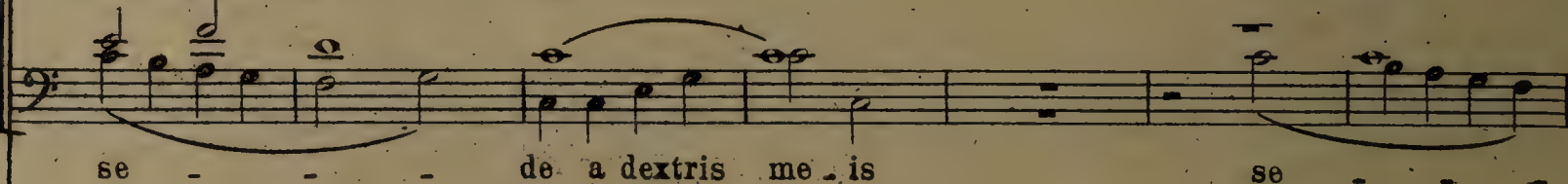
xit

Do - mi -

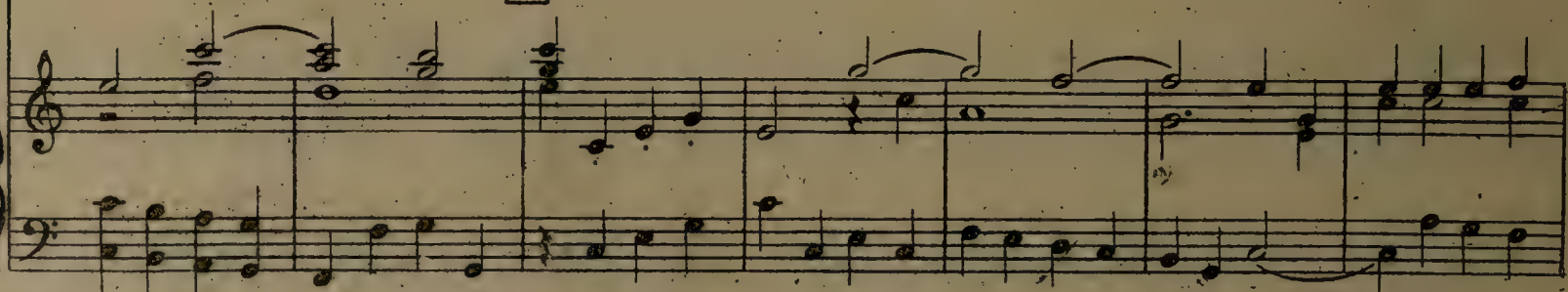


dex - tris me - is

se -



3



nus Do - mi - no me - o:

nus Do - mi - no me - o:

dex - tris, a dextris me - is

de se - de

de a dextris me - is, se - de a dex - tris

se - de a dextris

p se - de a dextris me - is

se - de se - de a

a dextris me - is se - de, se - de a dextris

me - is a dextris me - is se - de, se - de

cresc.

me - is

4

se - de a dex - tris

a dextris me - is se - de,

dex tris me - is se - de, se - de a dex - tris,

me - is se - de, se - de a dex - tris,

a dextris me - is se - de se - de a dex - tris,

4

p *mf* *pp*

a dextris me - is se - de, se -

a dextris me - is se - de, se -

a dextris me - is se - de, se -

a dextris me - is a dextris me - is se - de, se -

f *p*

de se. - - de,
se - - de, se - de, se -
de, se - - de, se - de, se -
de, se - de, se de se - de,
de a dextris me - is se - de, se - de, se - de, se -

se - - de.
de, se - de.
de, se - de.
se - de, se - de.
de, se - de.

rall. *a tempo* *allarg.*

SOPRANO SOLO

Andante

2

p *espr.* *p*

f

p

f *p*

The musical score is written for Soprano Solo in G major (one sharp) and common time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked with a '2' and includes dynamics *p* and *espr.*, and a *p* marking at the end. The second system features a *f* dynamic. The third system is marked *p*. The fourth system is marked *p*. The fifth system includes *f* and *p* dynamics. The sixth system includes *f* and *p* dynamics. The score is characterized by frequent use of sixteenth-note runs, often grouped in sixths or threes, and slurs. The key signature has one sharp (F#).

Do - nec po - nam i - ni mi - costu - os, i -

- ni - mi - costu - os sca - bel - lum pe - dum tu - o - rum sca -

bel - lum pe - dum sca - bel - lum

pe - dum sca - bel - lum pe - dum tu - o -

rum sca-bel lum. pe - dum ta -

o rum

5

Do - nec

po-nam i - ni-mi-cos tu-os sca-bel lum pe

Musical score for a piece on page 125, featuring vocal and piano parts. The score is written in G major (one sharp) and 2/4 time. The lyrics are in Romanian.

System 1: The vocal line begins with a melodic phrase. The piano accompaniment consists of eighth-note chords. The lyrics "dum sca" are written below the vocal line.

System 2: The vocal line continues with the lyrics "bel lum pe" and "dum tu o". The piano accompaniment features triplets and sixteenth-note runs.

System 3: The vocal line continues with the lyrics "rum sca bel lum pe". The piano accompaniment features sixteenth-note runs and chords.

System 4: The vocal line continues with the lyrics "dum tu o rum". The piano accompaniment features a trill (tr) and a sixteenth-note run. The dynamics *f* and *rall.* are indicated.

System 5: The vocal line continues with the lyrics "dum tu o rum". The piano accompaniment features a sixteenth-note run and a trill (tr). The dynamics *espress.* and *f* are indicated.

System 6: The vocal line continues with the lyrics "dum tu o rum". The piano accompaniment features a sixteenth-note run and a trill (tr). The dynamics *p* and *rall.* are indicated.

The score concludes with a final cadence in the piano part.

SOPRANO SOLO E CORO

Spiritoso

Vir - gam vir - tu - tis tu - ae e_mit_tet

mf

Vir - gam vir - tu - tis tu - ae e_mit_tet

Vir - gam vir - tu - tis tu - ae e_mit_tet

mf

Vir - gam vir - tu - tis tu - ae e_mit_tet

mf

3

mf

p

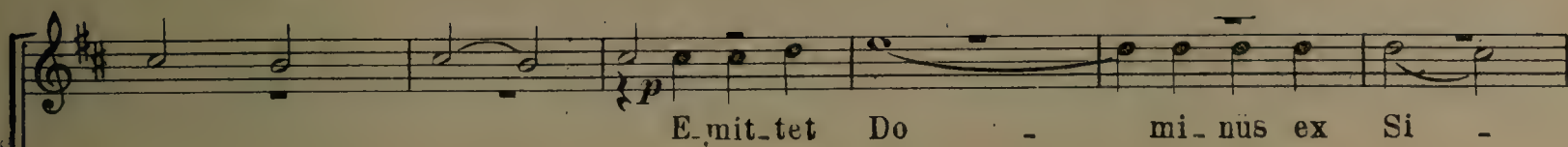
Do - mi - nus ex Si - on, Vir - gam vir -

Do - mi - nus ex Si - on, Vir - gam vir -

Do - mi - nus ex Si - on, Vir - gam vir -

Do - mi - nus ex Si - on, Vir - gam vir -

tu - tis tu - ae



E-mit-tet Do

mi-nus ex Si

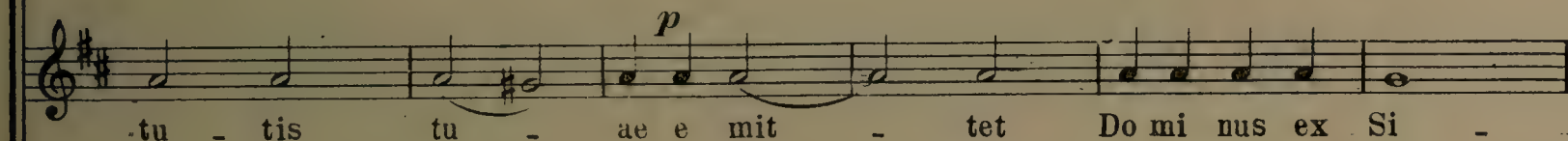
tu - tis

tu

ae e mit

tet

Do mi nus ex Si



tu - tis

tu

ae e mit

tet

Do mi nus ex Si



tu - tis

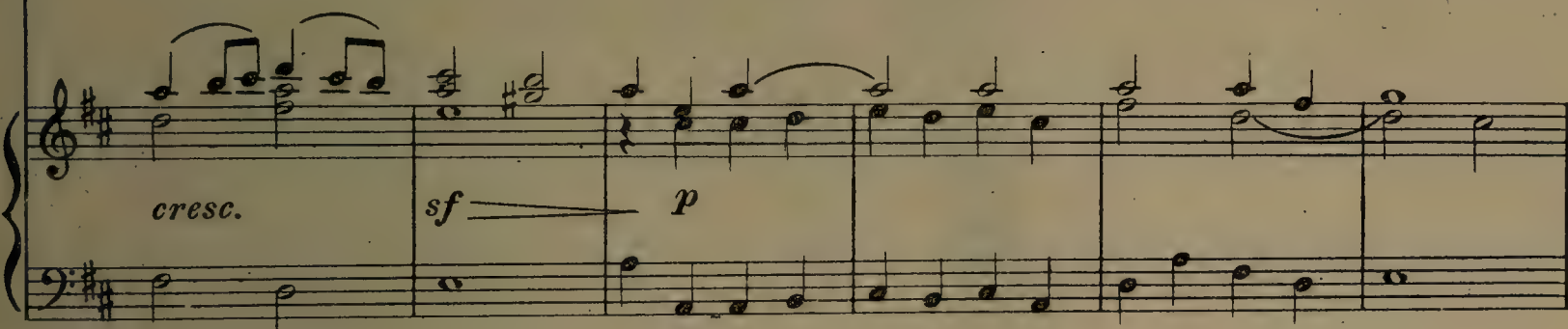
tu

ae e-mit-tet

Do

mi - nus ex

Si

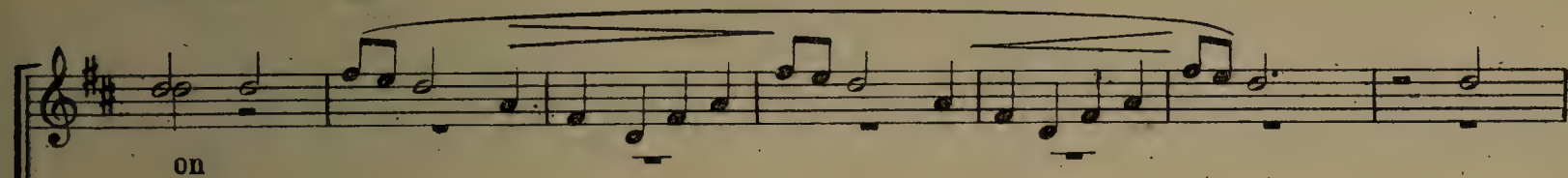
*cresc.**sf**p*

SOLO

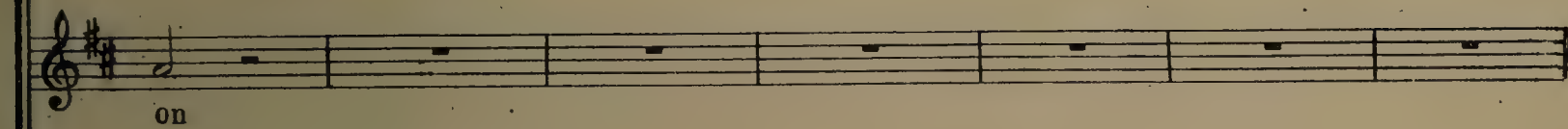
Do - mi - na

re

in



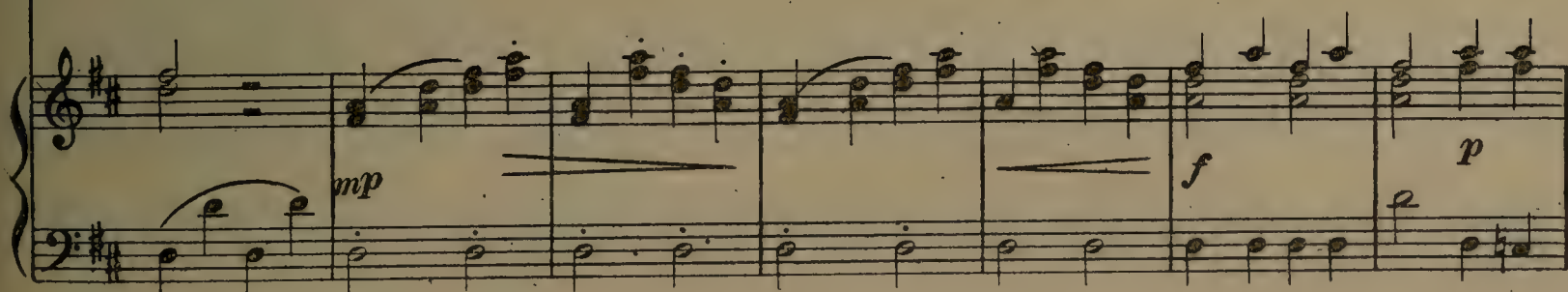
on



on



on

*mp**f**p*

me-di-o

i-ni-mi - co - rum tu - o - rum

i-ni-mi - co -

6 *TUTTI*
rum

E-mit - tet Do - mi-nus ex

Vir - gam vir - tu - tis tu - ae

Vir - gam vir - tu - tis tu - ae e-mit - tet Do - mi-nus ex

Vir - gam vir - tu - tis tu - ae e-mi - tet Do-mi-nus ex

Vir - gam vir - tu - tis tu - ae emit-tet Do-mi - nus ex

6

f a tempo

p

Si - on Vir - gam vir - tu - tis tu - ae e - mit -

Si - on Vir - gam vir - tu - tis tu - ae e -

Si - on Vir - gam vir - tu - tis tu - ae e - mit -

Si - on Vir - gam vir - tu - tis tu - ae e - mit - tet

mf

SOLO

- tet Do - mi - nus Do - mi - na - re in me - di - o i -

p

mit - tet Do - mi - nus ex Si - on

- tet Do - mi - nus ex Si - on

Do - mi - nus ex Si - on

p

ni-mi - co - rum in me-di-o i-ni-mi - co - rum tu - o -

First system of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. Dynamics include *f* (forte) and *p* (piano).

rum. i - ni-mi - co - - - rum tu - o - - -

Second system of music. The vocal line continues with a long note. The piano accompaniment features a steady eighth-note pattern in the bass.

rum i - ni - mi - co - rum tu - o - rum Vir - gam vi -

[7]

TUTTI

Third system of music. The vocal line includes a trill (tr) and a forte (*f*) dynamic. The piano part has a forte (*f*) and fortissimo (*f sf*) dynamic. The system concludes with a repeat sign.

Vir - gam vi -

Vir - gam vi -

Vir - gam vi

f sf

Vir - gam vi -

[7]

Fourth system of music. The piano accompaniment continues with a forte (*f*) dynamic. The system concludes with a repeat sign.

SOLO

Do - mi - na - re, domi -

tu - tis tu - ae

tu - tis tu - ae

tu - tis tu - ae e - mit - tet Do mi - nus ex Si - on.

tu - tis tu - ae e - mit - tet Do mi - nus ex Si - on.

tu - tis tu - ae e - mit - tet Do mi - nus ex Si - on.

TUTTI

SOLO

na - re

in me - di - o

i - nimi - co

in me - di - o.

in me - di - o, in me - di - o.

in me - di - o, in me - di - o.

in me - di - o, in me - di - o.

- - - rum, i - ni - mi - co - - - rum tu - o -

tr

più f

TUTTI

rum, i - ni - mi - co - rum tu - o - rum.

f

i - ni - mi - co - rum tu - o - rum.

tratt.

f

i - ni - mi - co - rum tu - o - rum.

i - ni - mi - co - rum tu - o - rum.

f

i - ni - mi - co - rum tu - o - rum.

f *tratt.*

a tempo

tr

p

tr *tr* *tr* *tr*

f

Andante grazioso

4 *p molto espress.*

dolce

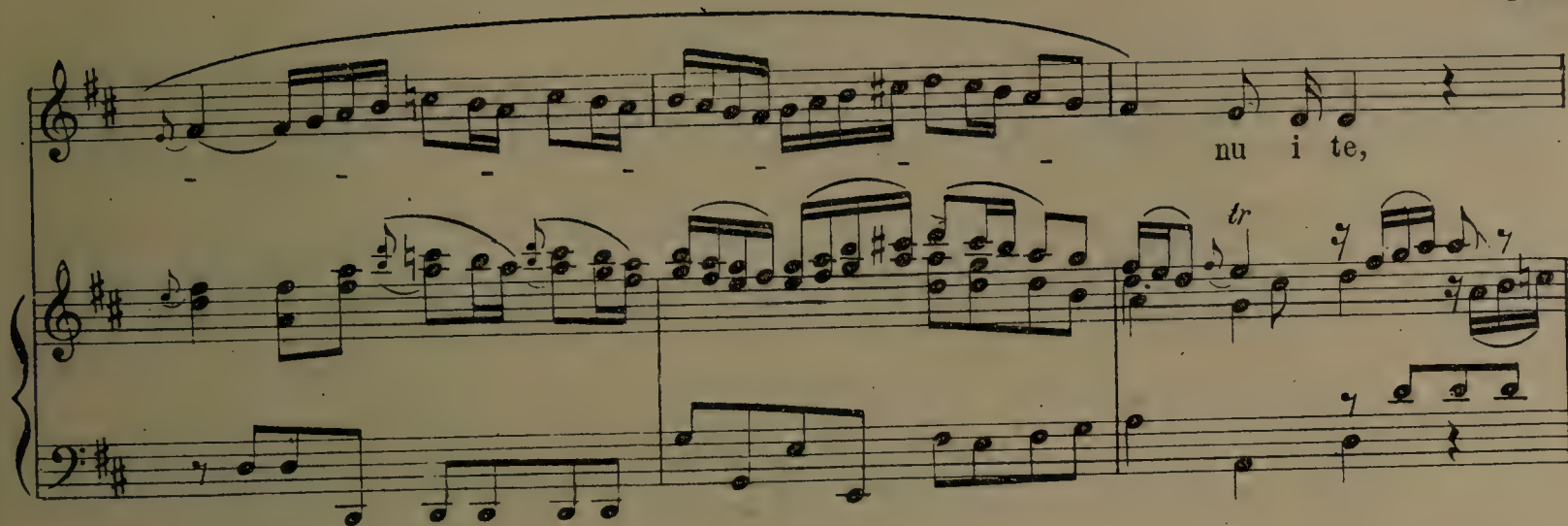
p

Te - cum prin - ci - pi - um, prin -

ci - pi - um in di - e, in di - e vir - tu - tis, vir - tu - tis tu - ae

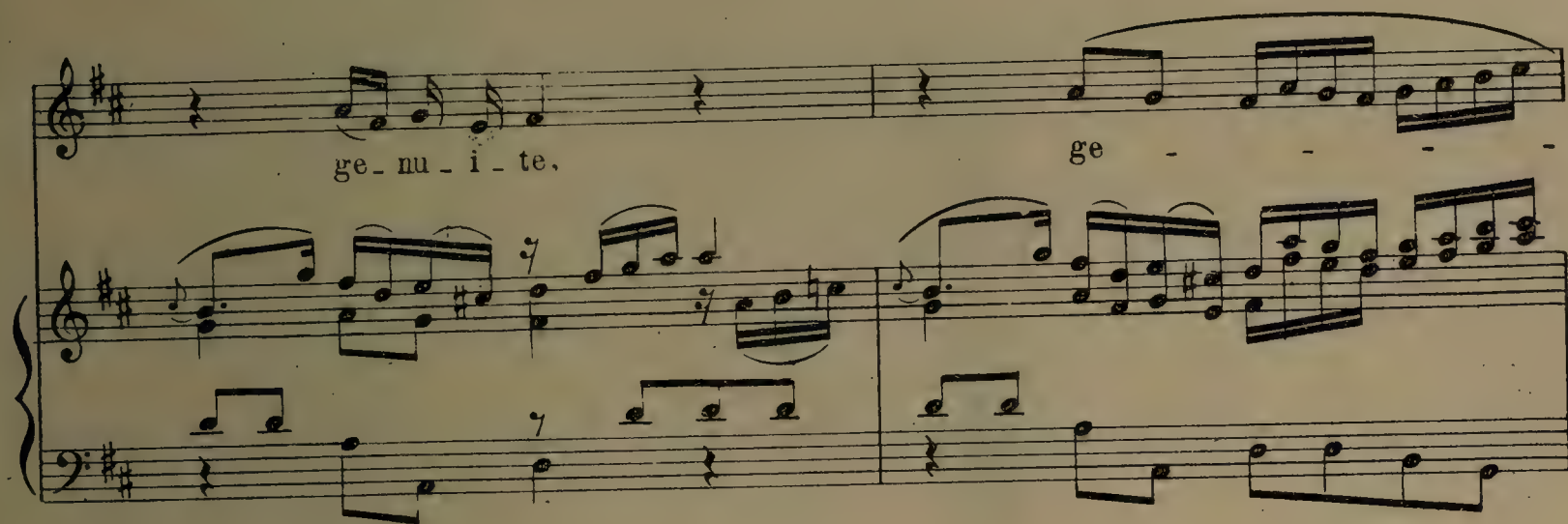
In splen - do - ri - bus San - cto - - - rum. Ex u - te - ro

an - te lu - ci - fe - rum ge -



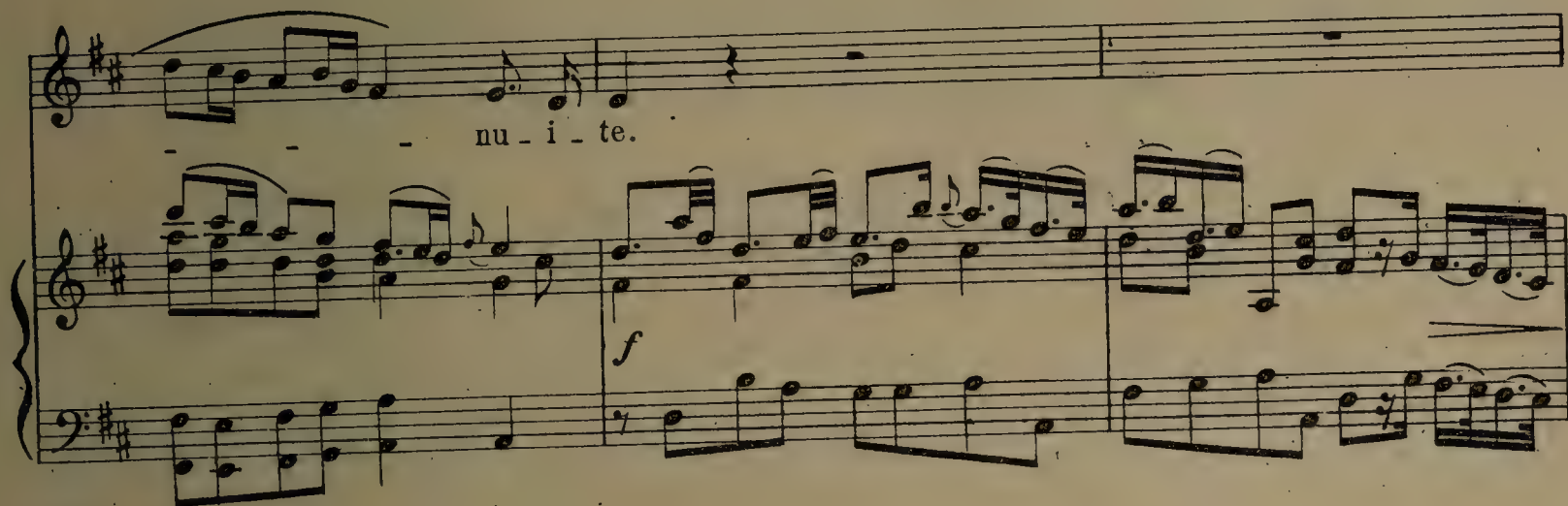
First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The lyrics "nu i te," are written below the vocal line. The piano accompaniment consists of chords and moving lines in both hands.

nu i te,



Second system of the musical score. The vocal line continues with the lyrics "ge - nu - i - te, ge". The piano accompaniment features more complex chordal textures and moving lines. The system ends with a fermata over the final note of the vocal line.

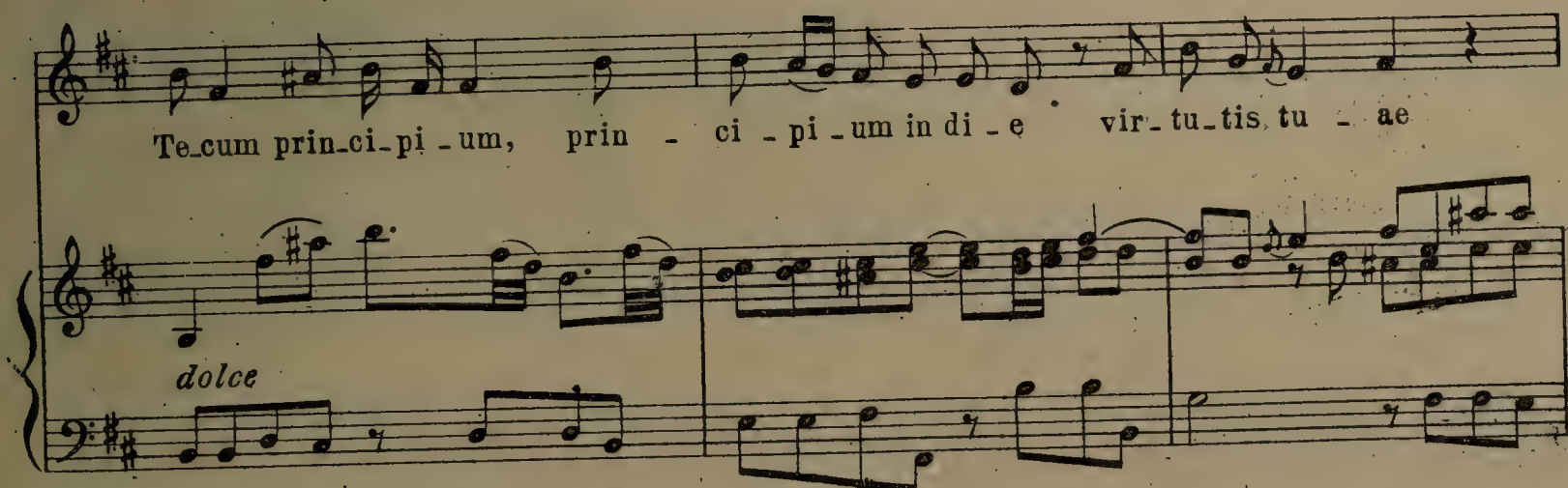
ge - nu - i - te, ge



Third system of the musical score. The vocal line has the lyrics "nu - i - te." and ends with a fermata. The piano accompaniment continues with a steady rhythm. A dynamic marking *f* (forte) is present in the piano part.

nu - i - te.

[8]



Fourth system of the musical score, marked with a bracketed [8]. The vocal line has the lyrics "Te cum prin-ci-pi - um, prin - ci - pi - um in di - e vir-tu-tis tu - ae". The piano accompaniment includes a dynamic marking *dolce* (dolce) in the left hand. The system concludes with a final cadence.

Te cum prin-ci-pi - um, prin - ci - pi - um in di - e vir-tu-tis tu - ae

dolce

in splen - do - ri - bus San - cto - rum. Ex u - te - ro an - te lu - ci - fe - rum

ge

- nu - i te, ex u - te - ro an - te lu -

f *p* *dolce*

ci - fe - rum ge nu - i

pp

te, ge-nu-i te, ge

pp *rall.*

nu-i te.

mf a tempo *rall.*

CORO

Largo

Ju - ra - vit. Ju-ra-vit Do - mi - nus

p *pp*

Ju - ra - vit. Ju-ra-vit Do - mi - nus

p *pp*

Ju - ra - vit. Ju-ra-vit Do - mi - nus

p *pp*

Ju - ra - vit. Ju-ra-vit Do - mi - nus

Largo

5 *p* *pp*

Ju - - - ra - - -

p Ju - - -

p Ju - - - ra - - -

p Ju - - - ra - - - vit Ju - - -

- - - - - vit

ra - - - vit Ju - - - ra - - - vit

- - - - - vit

- - - - - vit

ra - - - - - vit

Do - mi - nus Ju - - -

Do - mi - nus

Do - mi - nus

Do - mi - nus

Do - mi - nus Ju - - - ra - - -

9

ra

Three staves of music. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef with a key signature of one sharp (F#). The lyrics are: ra, Ju ra, Ju ra vit, ju. The piano part features a continuous eighth-note arpeggiated figure in the right hand and a simple bass line in the left hand.

vit, Ju ra vit Do mi nus

First vocal staff (treble clef, F# key signature). The lyrics are: vit, Ju ra vit Do mi nus. The melody is a simple, slow-moving line.

vit Do mi nus

Second vocal staff (treble clef, F# key signature). The lyrics are: ra vit Do mi nus. The melody is a simple, slow-moving line.

vit Do mi nus

Piano accompaniment staff (bass clef, F# key signature). The lyrics are: vit Do mi nus Et non poeni te bit. The piano part features a continuous eighth-note arpeggiated figure in the right hand and a simple bass line in the left hand.

Piano accompaniment staff (bass clef, F# key signature). The lyrics are: vit Do mi nus Et non poeni te bit. The piano part features a continuous eighth-note arpeggiated figure in the right hand and a simple bass line in the left hand. The final measure is marked with a forte (f) dynamic.

non Et non poeni - te - bit

non Et non poeni - te - bit e - um:

Et non poe - ni - te - bit e - um: non

non Et non poeni - te - bit e - um:

e - um: non

sf

e - um: non non non

mf non non non

p non non non

pp non non non

p non non non

pp non non non

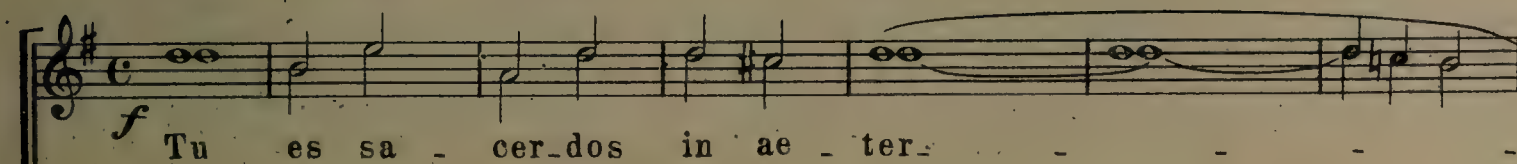
p non non non

pp non non non

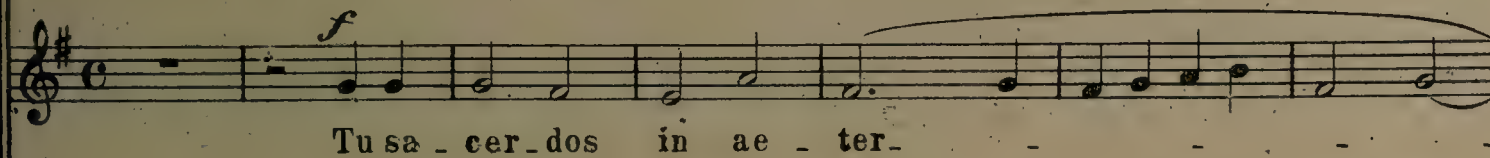
mf *p* *pp* *rall.*

Presto

Tu es sa - cer - dos in ae - ter -

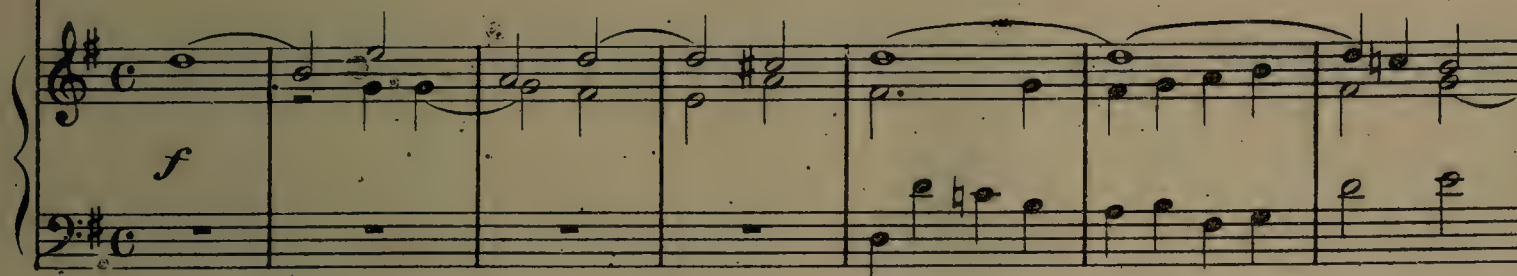


Tu es sa - cer - dos in ae - ter -



Tu sa - cer - dos in ae - ter -

se - cundum or - di - nem Mel -



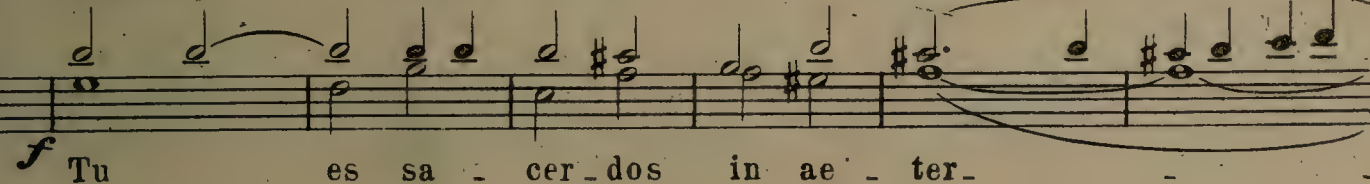
- num

- num

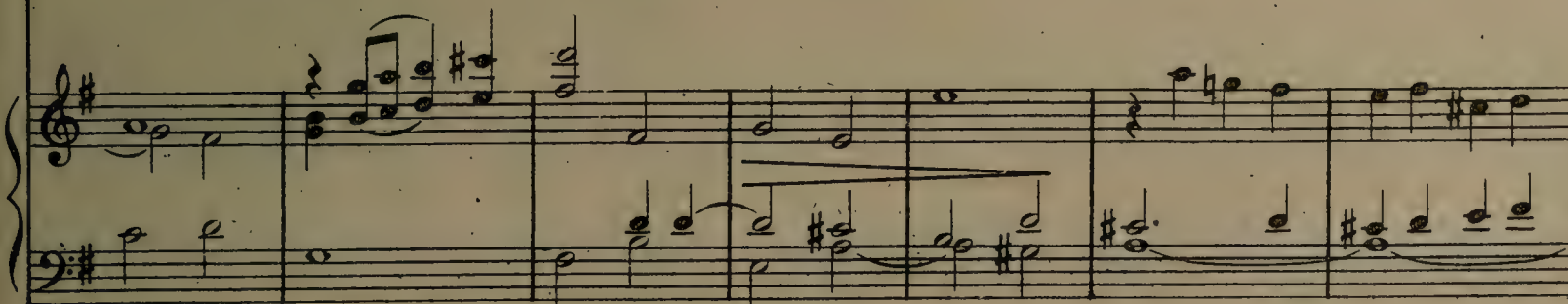
- num

se - cundum or - di -

chy - se - dech. Tu es sa - cer - dos in ae - ter -



Tu es sa - cer - dos in ae - ter -



10

Tu

es

f Tu

es

nem Mel - chy - se - dech, in ae - ter - num Tu sa
 - num, in ae - ter - num

10

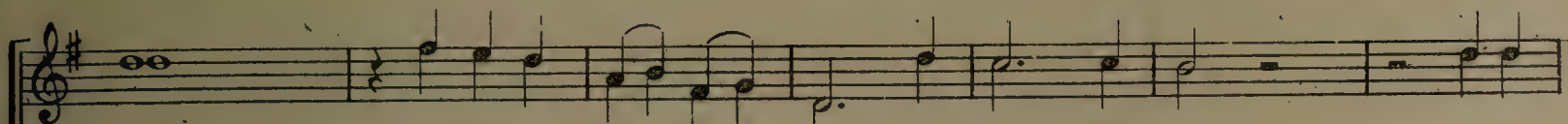
sa - cer dos in ae - ter -

sa - cer dos in ae - ter -

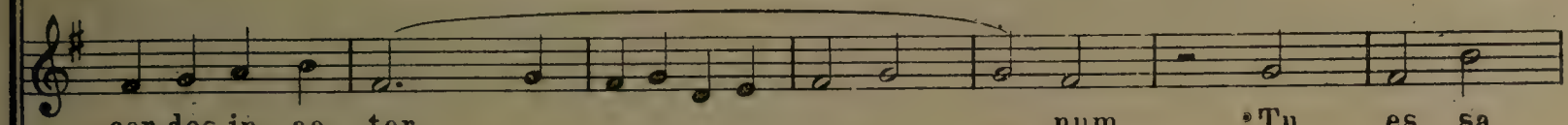
cer - dos in ae - ter - num. Tu es sa -
 in ae - ter - num.

num, in ae - ter - num se - cundum

num se_cundum or - di - nem Mel_chi - se - dech. Es sa -

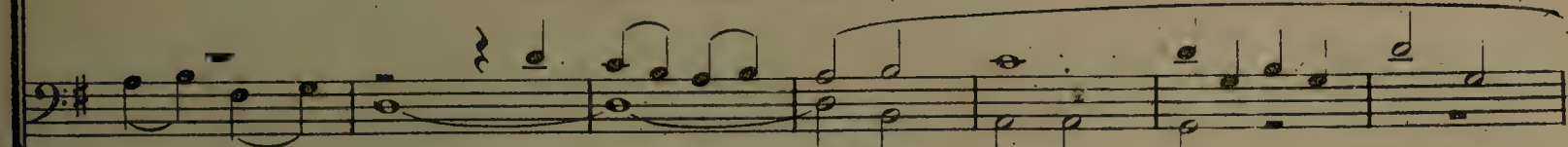


num se_cundum or - di - nem Mel_chi - se - dech. Es sa -



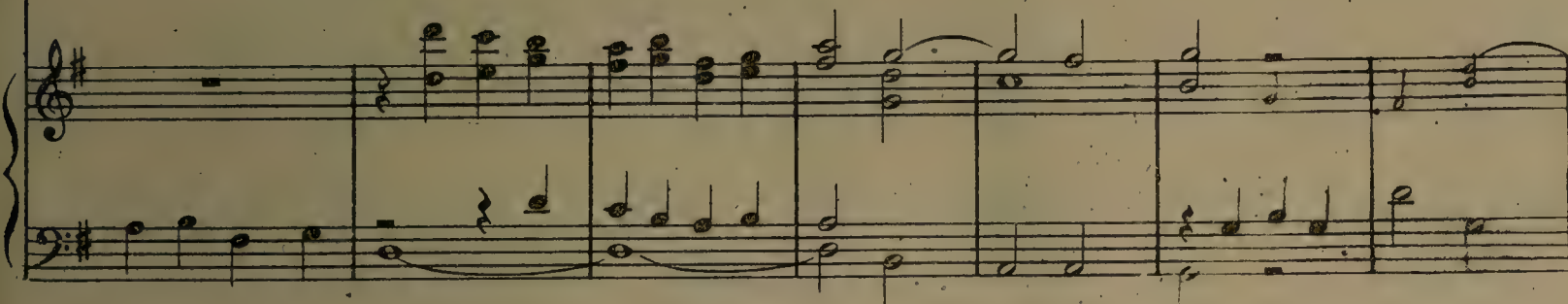
cer_dos in ae - ter - - - - - num. *Tu es sa -

se - cun - dum or -



or - di - nem

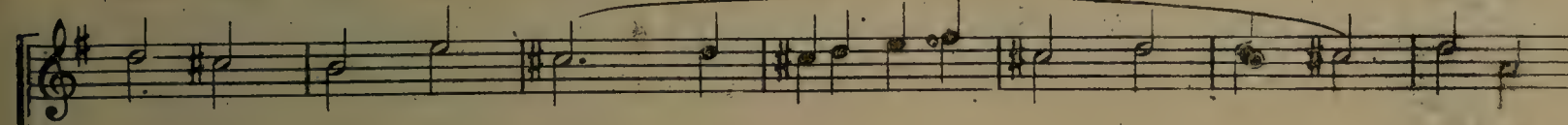
Mel - chi - se - dech



11

cer_dos in ae - ter -

- num se



cer_dos in ae - ter -

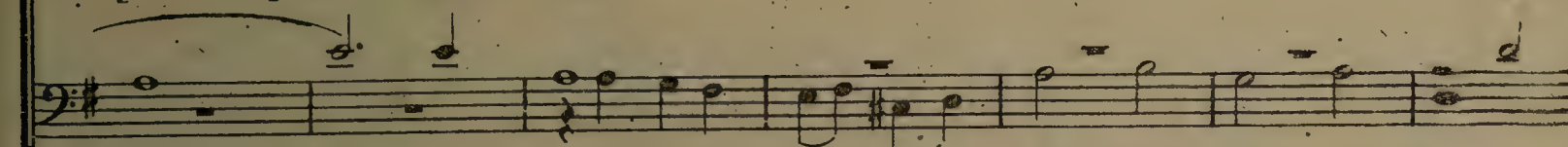
- num se



cer_dos in ae - ter -

- di - nem

Tu



se_cundum or - di - nem Mel_chi - se - dech

11



cun - dum or - di - nem

Tu

cun - dum or - di - nem

Tu

num

se - cundum or - di - nem;

es sa - cer - dos in ae - ter -

es sa - cer - dos in ae - ter -

es sa - cer - dos in ae - ter -

12

es sa - cer - dos in ae - ter -

Es sa - cer - dos in ae - ter -

num

- num.

Tu

es sa -

12

- num.

Tu

num in ae - ter -

num in ae - ter -

se - cun - dum or - di - nem

- cer - dos se - cun - dum or - di -

es sa - cer dos in ae -

Tu es sa - cerdos in ae -

nem, es sa - cerdos in ae - ter - num in ae - ter - num.

ter - num se - cun - dum or - di - nem Mel - chy - se -

13

num

es sa - cer - dos in ae - ter.

num

es sa - cer - dos in ae - ter.

- num

Tu es sa - cer - dos in ae - ter.

dech

Tu es sa - cer - dos in ae - ter.

13

num

Tu es sa -

- num

Tu es sa -

Tu

es sa - cer - dos in ae - ter.

- num

Tu es sa - cerdos in ae - ter.

- num

14

cer-dos in ae - ter - - - - - num

cer-dos in ae - ter - - - - - num

- num

Es sa - cer - dos

- num

Tu es sa - cer - dos

Se-cundum or - di - nem or - di - nem Mel -

14

Tu es sa - cer - - - - - dos

Tu es sa - cer - - - - - dos

in ae - ter - - - - - num

Tu es sa - cer - dos

in ae - ter - - - - -

- num

in ae - ter -

chy - se - dech.

Es sa - cer - dos in ae - ter -

Tu es a - cer - dos

Tu es sa - cer - dos

in ae - ter - num. Tu es sa -

- num. Tu es sa - cer - dos in ae -

- num. Tu e sa - cer -

15

in ae - ter -

in ae - ter -

cer - dos in ae - ter -

ter - - - - - num

Tu es sa - cer dos in ae -

- dos

Tu es sa - cer dos in ae - ter -

15

f

num, in ae ter.

num, in ae ter.

num

ter.

num se cun dum or.

num se

num se

se cun dum or di nem,

num se cun dum or di nem

ff

cun - dum or - di - nem Mel - chy - se - dech or -

cun - dum or - di - nem Mel - chy - se - dech or -

or - di - nem Mel - chy - se - dech or -

- di - nem Mel - chy - se - dech or -

Meno

- di - nem Mel - chy - se - dech

- di - nem Mel - chy - se - dech

- di - nem Mel - chy - se - dech

- di - nem Mel - chy - se - dech

p rall.

QUINTETTO

Allegro

6

f *p* *f* *p*

f *dolceiss.*

pp espr.

f

p *cresc.*

CONT.

Do-mi-nus a dextris

tu - is, a dex - tris tu - is con - fregit in di - e i -

- rae su - ae Re -

16 *SOPR.*
ges Ju - di - ca - bit in na - ti - o - ni - bus

TEN.

16 *p espress.*

in na - ti - o - ni - bus Im ple - bit ru - i - nas.

Im ple - bit ru - i - nas

BASSO

Con - quas - sa - bit ca - pita in ter -

pp

- ra mul - to - rum.

[17] SOPR. I

De - tor - ren - te in vi - a hi - bet, in vi - a hi - bet pro -

espr.

pterea e xal - ta bit

CONTR.

ca - put. Domi - nus a dextris tu - is a dextris

SOPR. II

tu - is Ju - di - ca - bit in na - ti - o -

TEN.
Ju - di - ca - bit in na - ti - o -

espr.

18

CONTR.

- ni - bus Con - fre - git re - ges

- ni - bus Im.

Con - quas - sa - bit, conquassa - bit

18

Im-ple bit ru-i-nas
ple bit ru-i-nas
In ter-

Detailed description: This block contains the first system of the musical score. It features a Soprano II part and a Piano accompaniment. The Soprano II part begins with a rest, followed by a melodic line with lyrics 'Im-ple bit ru-i-nas'. The Piano part provides a harmonic accompaniment with chords and moving lines. The system concludes with the Soprano II part starting a new phrase 'In ter-'.

SOPR. I

-ramul-to rum. De tor-ren-te
f *p*

Detailed description: This block contains the second system of the musical score. The Soprano I part enters with a melodic line and lyrics '-ramul-to rum. De tor-ren-te'. The Piano part continues its accompaniment. Dynamic markings 'f' (forte) and 'p' (piano) are indicated. The system ends with the Soprano I part continuing its melodic phrase.

in vi-a hi-bet in vi-a hi-bet propte-re-a e-xal-

Detailed description: This block contains the third system of the musical score. The Soprano I part continues with the lyrics 'in vi-a hi-bet in vi-a hi-bet propte-re-a e-xal-'. The Piano part features a more active accompaniment with sixteenth-note patterns. The system concludes with the Soprano I part continuing its melodic line.

SOPR. II

ta - bit ca-put. Prop-

Detailed description: This block contains the fourth system of the musical score. The Soprano II part enters with the lyrics 'ta - bit ca-put. Prop-'. The Piano part continues with a rhythmic accompaniment. A dynamic marking 'f' (forte) is present. The system ends with the Soprano II part continuing its melodic phrase.

19

CONTR.

SOPR. I

te-re-a e-xal-ta - bit. Prop-te-re-a e-xal-ta - bit. E-xal-ta -

BASSO

propte-re-a e-xal-ta - bit. Propte-re-a e-xal-ta - bit

TEN.

19

marcato

ca -

- bit

SOPR. I

put

E - xal -

SOP. II E-xal-ta -

CONTR.

E - xal - ta -

E - xal - ta -

TEN.

BASSO

E - xal - ta -

- bit

- bit

p espr.

ta..

bit ca - put, e - xal

E - xal - ta - bit ca - put e - xal -

- bit, e - xal - ta - bit ca - put

- bit

ta -

- bit ca - - put

ta - - bit ca - - put

e - xal - ta - - bit ca - - put

e - xal - ta - - bit ca - - put

e - xal - ta - - bit ca - - put

*pespr.**f*

Largo

Glo - ri - a
mf

Glo - ri - a
mf

Glo - ri - a
mf

Largo
p dolce

f

Glo - ri - a Glo - ri - a Pa - tri
f *pp*

Glo - ri - a Glo - ri - a Pa - tri
f

Glo - ri - a Glo - ri - a Pa - tri
pp

Glo - ri - a Fi - li - o et Spi - ri - tu - i
pp cresc.

Glo - ri - a Fi - li - o et Spi - ri - tu - i

Glo - ri - a Fi - li - o et Spi - ri - tu - i

et Spi - ri - tu - i **20** et Spi - ri - tu - i San -

et Spi - ri - tu - i et Spi - ri - tu - i San -

et Spi - ri - tu - i **20** et Spi - ri - tu - i San -

cto, *p* et Spi - ri - tu - i San - - cto. Glo -

cto, *p* et Spi - ri - tu - i San - - cto.

cto, *p* et Spi - ri - tu - i San - - cto. Glo -

Glo - ri a

Glo - ri a

Glo - ri a

Glo - ri a

CORO

Spiritoso

f *p* *f* *p*

f *p* *f* *p* *espr.* *espr.*

p *f* *p*

cresc.

SOPR. I e II

p Si - cut e - rat in prin -
Si - cut e - rat in prin -
p

ci - pi - o et nunc et nunc et sem -

ci - pi - o et nunc et nunc et sem -

per et nunc et sem - per et nunc et

nunc et sem - per,

CONTR.

et nunc et sem - per, et nunc et sem - per, et nunc et

TEN.

BASSI et nunc et semper et in sae - cu - la semper et in sae - cu - la, et nunc et

semper et in sae - cu - la,

semper et in sae - cu - la

semper et in sae - cu - la, semper et in sae - cu - la

semper et in sae - cu - la, semper et in sae - cu - la

p *f* *p* *dolce*

[21] et nunc et sem - per et in sae - cu - la

et nunc et sem - per et nunc et sem - per

et nunc et sem - per et nunc et sem - per et in

et in sae - cu - la, sa - e - cu - lo -

si - cut e - rat

[21]

sae - cu - lo - rum, sae - cu - lo -

et sem - per et nunc et sem - per, nunc et sem -

sae - cu - la et nunc et

rum et sem - per et nunc et sem - per, nunc et

in prin - ci - pi - o et nunc et nunc et

- rum et nunc et semper et in sae - cu - la

- per et nunc et semper et in sae - cu - la semper et in

sem - per et nunc et semper et in sae - cu - la semper et in

sem - per et nunc et semper et in sae - cu - la semper et in

sem - per et nunc et semper et in sae - cu - la semper et in

22

Sae - cu - lo - rum A - men, a - men, sae - cu -

sae - cu - la

sae - cu - la Sae - cu - lo - rum A - men, a - men, sae - cu -

sae - cu - la Sae - cu - lo - rum, sae - cu - lo - rum sae - cu -

22

lo - rum, A - me A - men A - - - - - men A - - - - -

lo - rum, A - men A - men A - - - - - men A - - - - -

lo - rum, sae - cu - lo - rum A - - - - - men A - - - - -

p

p

p

p

men A - - - - - men A - - - - - men,

men A - - - - - men

men A - - - - - men A - - - - - men A - - - - -

men A - - - - - men A - - - - - men, A - - - - -

pp

pp

pp

pp

dim.

pp

23

A -

men A - men A -

23

cresc.

men et nunc et

men et nunc et semper et in sae -

men et nunc et

men et nunc et

sem - per et nunc et sem - per et nunc et

men, A - men et nunc et sem - per et nunc et

- cu - la et nunc et sem - per et nunc et

semper et in sae - cu - la et nunc et sem - per et nunc et

dolce *più p*

24

sem - per et nunc et semper et in sae -

sem - per et nunc et semper nunc et sem -

nunc et sem - per, sem - per

sem - per nunc et sem - per et nunc et semper et in

f *f*

24

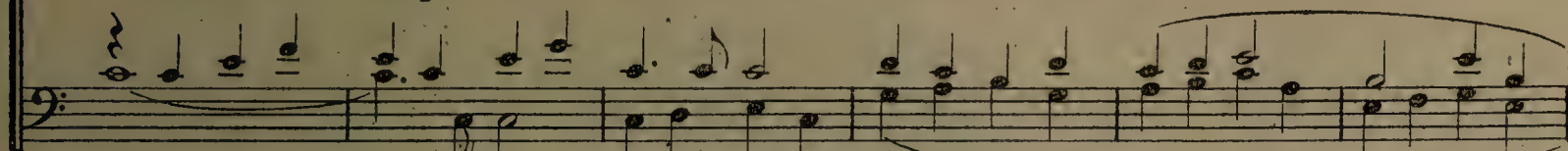
-cu - la sae - cu - lo - rum A - men, A - men,



per

et nunc et sem - per et in sae - cu - la

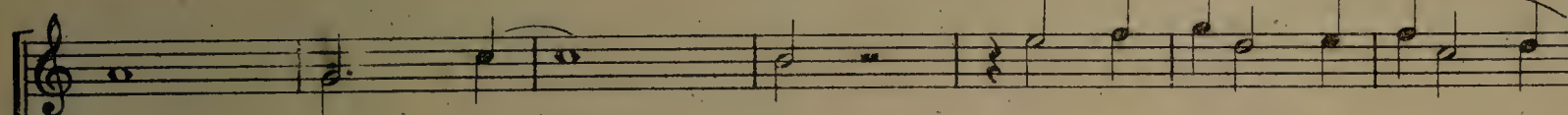
et nunc et semper et in sae - cu - la sae - cu - lo - rum A -



sae - cu - la sae - cu - lo - rum A -

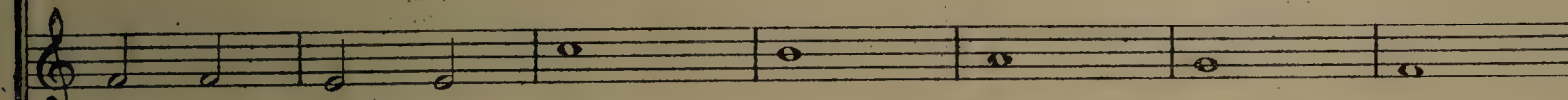
marcato

A - men A - men A -



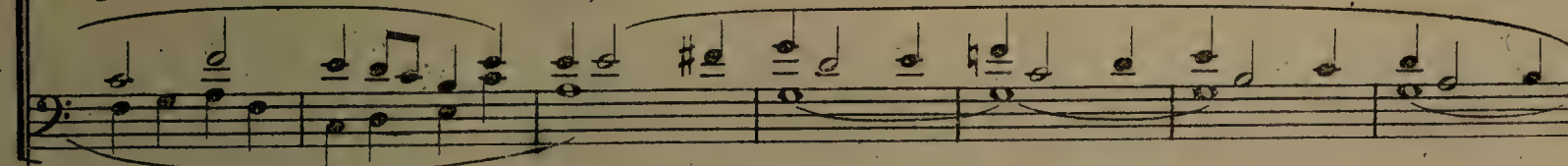
cresc.

sae - cu - lo - rum A -



cresc.

-men, A -



-men

A -



cresc.

First system of musical notation. It includes three vocal staves and a piano accompaniment. The vocal staves have lyrics: "men A", "men A", and "men, A". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal staves have lyrics: "men, A", "men, A", "men A", and "A". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

- men

- men A -

- men

- men

- men A -

- men

rall.

rall.

a tempo

Detailed description: This system contains the first two systems of music. It features three staves: two vocal staves (treble and bass clef) and one piano staff (grand staff). The vocal parts have lyrics: '- men' on the first line, '- men A -' and '- men' on the second line, and '- men A -' and '- men' on the third line. The piano part has a melodic line with many sixteenth notes. The first system ends with a fermata. The second system begins with a piano introduction marked 'rall.' and 'a tempo'.

A - - - men, A - men

A - *f* - - men, A - men

A - - - men, A - men

p *f* *p* *allarg. molto* *f*

Detailed description: This system contains the third and fourth systems of music. It features three staves: two vocal staves and one piano staff. The vocal parts have lyrics: 'A - - - men, A - men' on the third line and 'A - *f* - - men, A - men' on the fourth line. The piano part has a melodic line with many sixteenth notes. The third system ends with a fermata. The fourth system begins with a piano introduction marked 'p', 'f', 'p', 'allarg. molto', and 'f'.

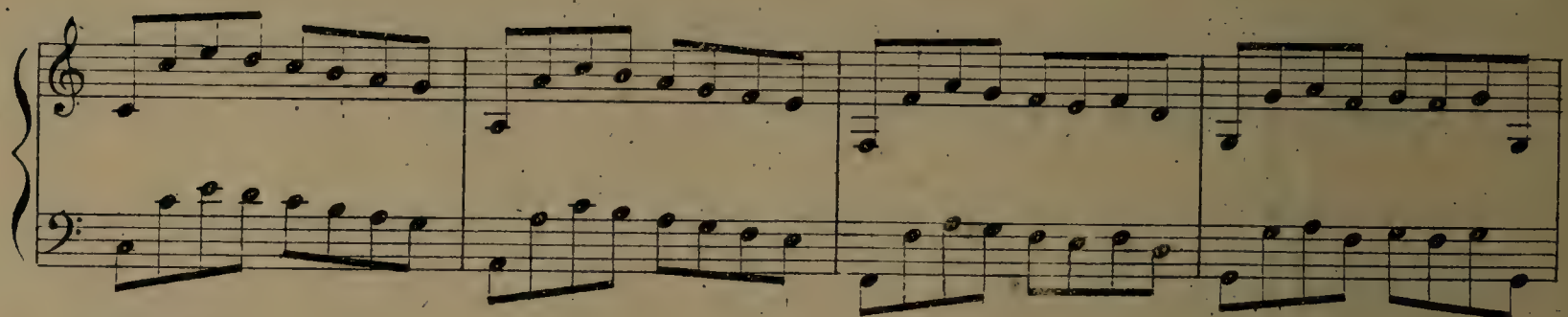
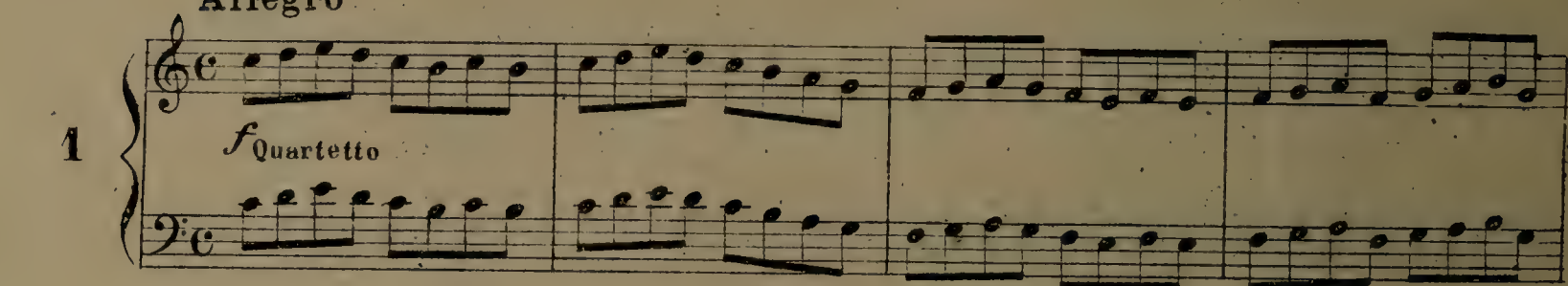
PSALMUS CX

per soprano, coro a 5 voci, orchestra e organo
(1731)

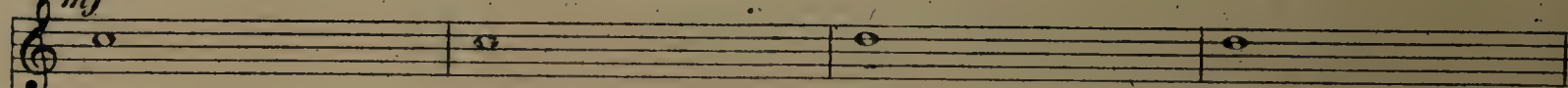
CORO

Allegro

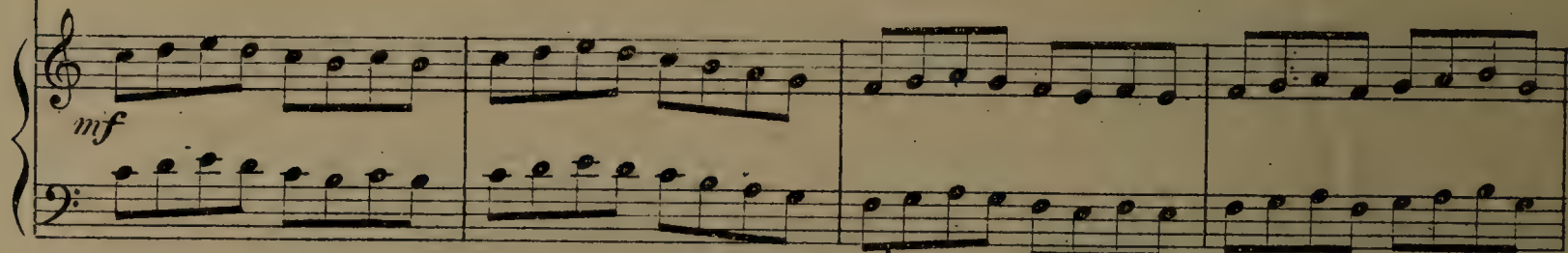
1

f Quartetto

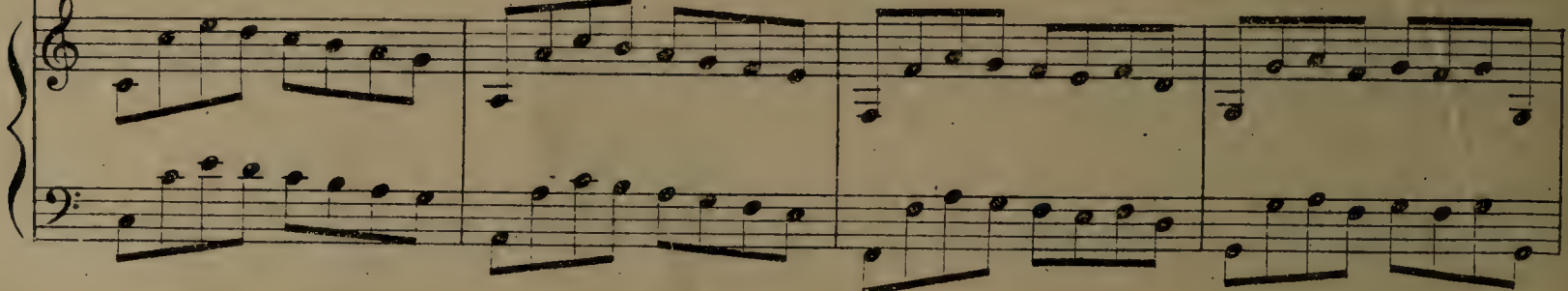
SOPRANI

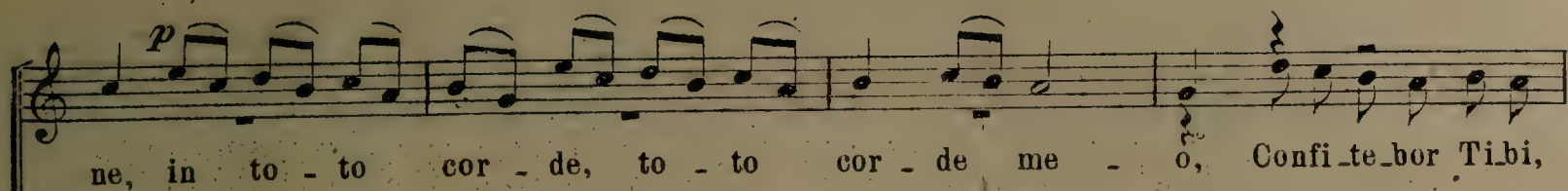
mf

Con - fi - te - bor

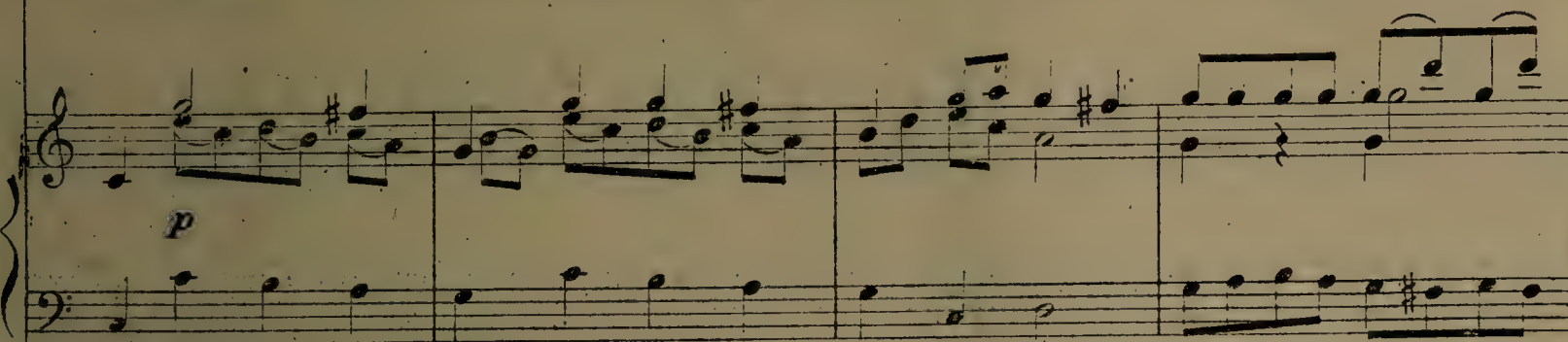
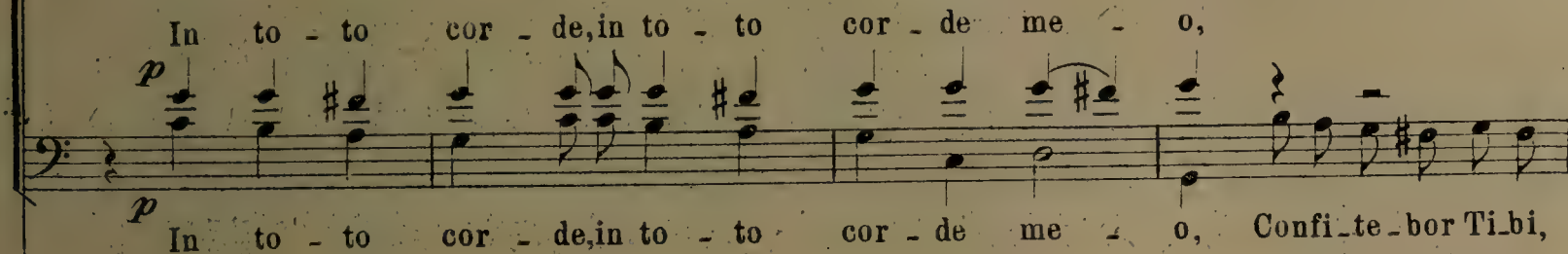


Ti - bi, Do - mi



*sentito*

Con -

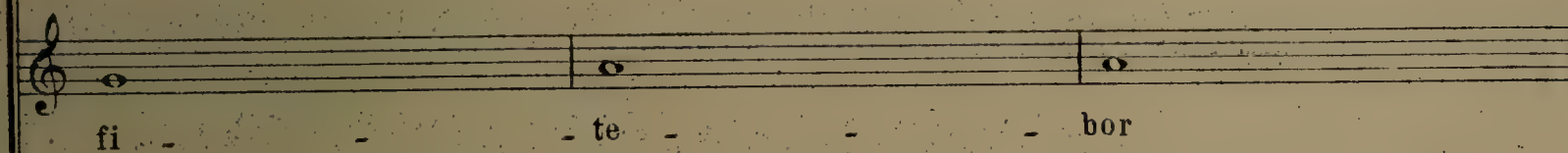


Confi - te - bor Ti - bi, Do - mi - ne,

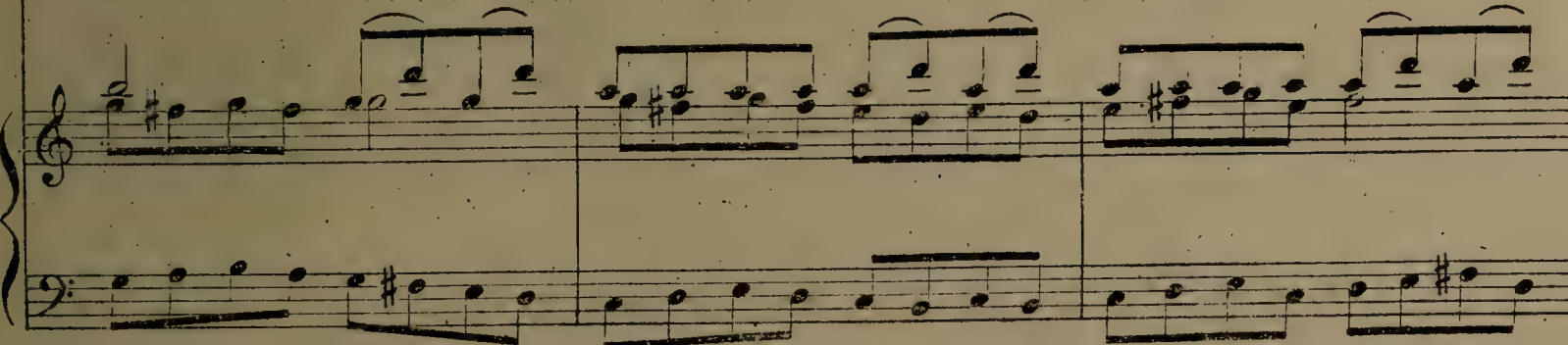
Confi - te - bor Ti - bi,

Do - mi - ne.

Confi - te - bor Ti - bi, Do - mi - ne



Con - fi - te - bor Ti - bi,



Do - mi - ne in to - to cor - de me - o cor - de

in to - to cor - de me - o, in to - to

Ti bi, Do -

Do - mi - ne, in to - to cor - de me - o,

in to - to cor - de me - o in to - to cor - de

me - o in to - to cor - de

cor - de me - o, in to - to cor - de in to - to

mi - ne in to - to cor - de in to - to

me - o in to - to cor - de

1

p *f* *p*

f *p* *f* *pp*

in to - to cor - de Con - fi - te - bor

cor - de Con - fi - te - bor Ti - bi,

in to - to cor - de con - fi - te - bor

cor - de Con - fi - te

sentito

f in to - to cor - de Con - fi - te - bor

Ti - bi, Do - mi - ne, in to - to cor - de

Do - mine in to - to cor - de, cor - de

Ti - bi, Do - mi - ne cor - de

bor Ti - bi Do -

Ti - bi, Do - mi - ne, in to - to

f in con - si - li - o ju - sto - rum

me - - - o: in con si li o ju sto rum

f

me - - - o: in con - si - li - o ju - sto - rum

mi ne in con - si - li - o ju - sto - rum

f

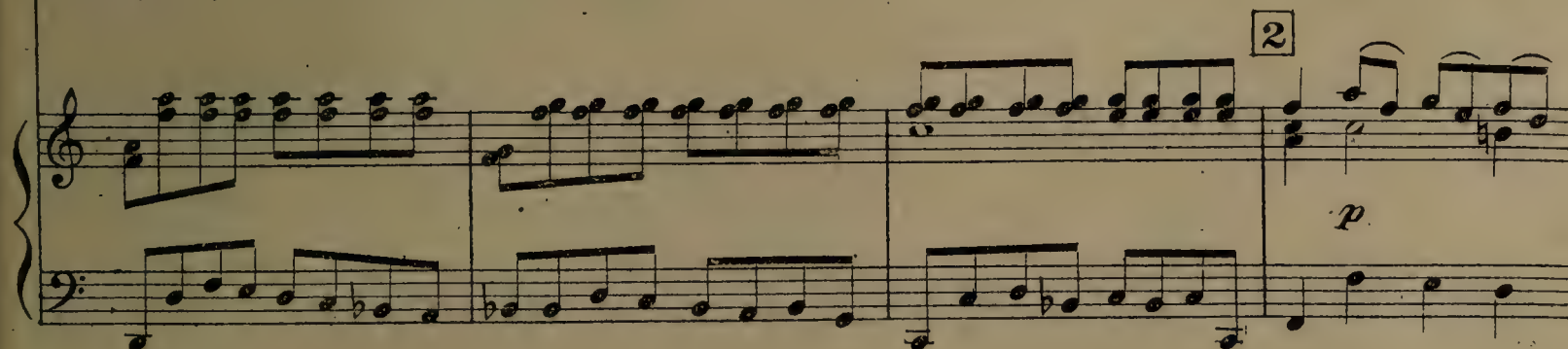
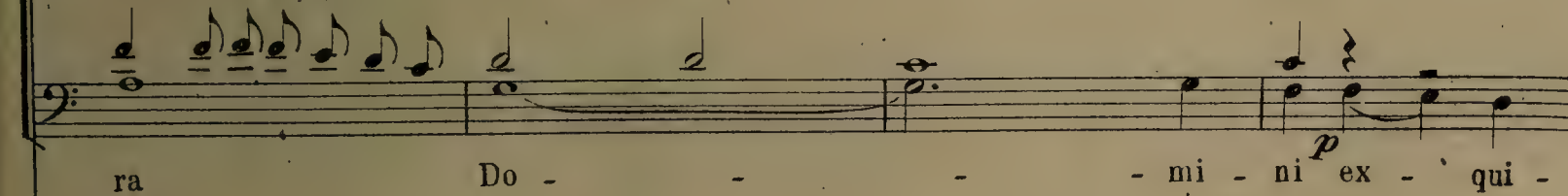
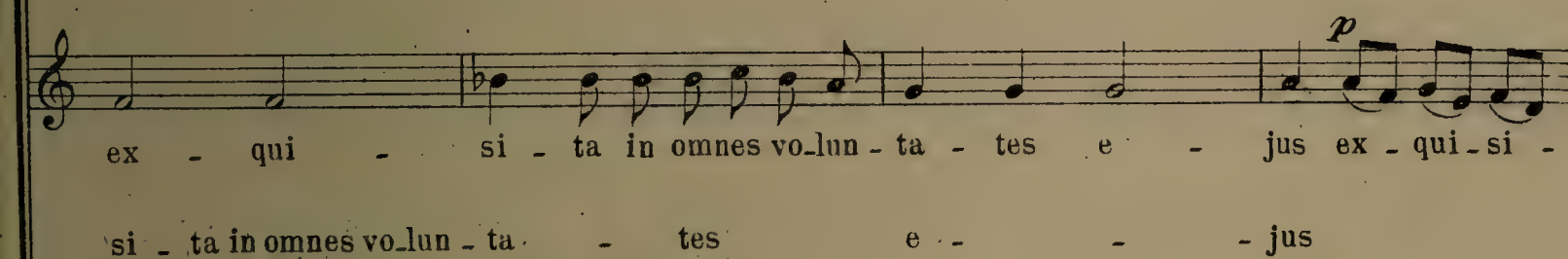
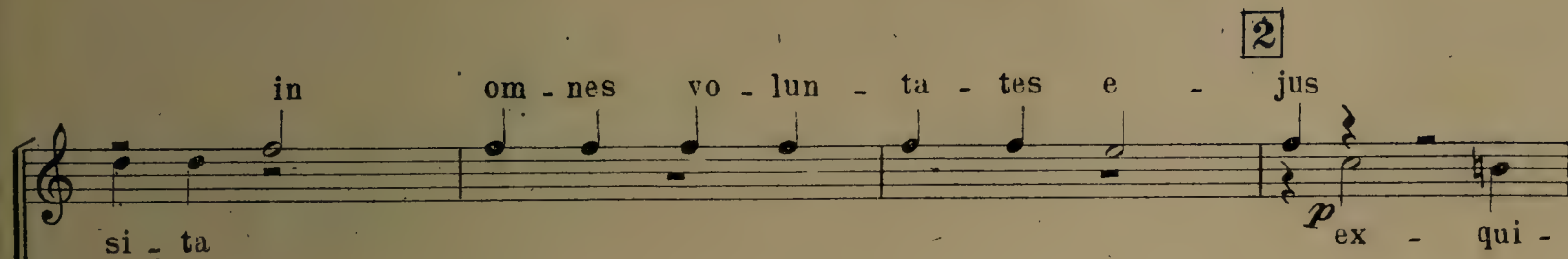
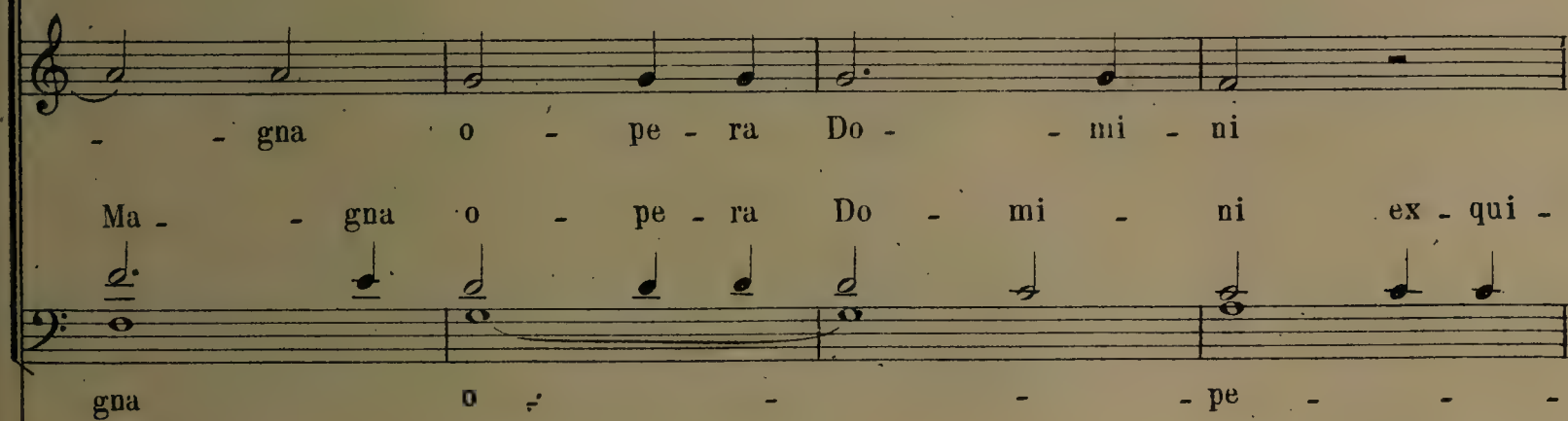
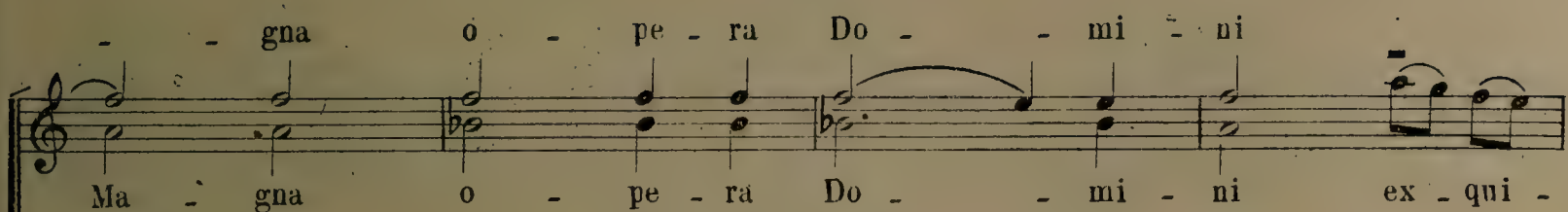
cor - de me - - o: in con - si - li - o ju - sto - rum

pp et con - gre - ga - ti - o - - ne. *f* Ma - -

pp et con - gre - ga - ti - o - - ne. *f* Ma - -

pp et con - gre - ga - ti - o - - ne. Ma - -

pp *f*



ex - qui - si -
sentito
si - ta in om - nes vo - lun - ta - tes, vo - lun - ta - tes
ta, in om - nes vo - lun - ta - tes in omnes vo - lun -
in om - nes vo - lun - ta - tes
si - ta in om - nes vo - lun - ta -
8
cresc. a poco a poco.

ta in om - - -
e - - - - jus in omnes vo - lun -
ta - tes, vo - lun - ta - tes e - jus, vo - lun - ta - tes e - jus, vo -
e - - - - jus, in omnes vo - lun -
- tes e - - - - jus, in omnes vo - lun - ta - tes

- nes in om - nes vo - lun -
 ta - tes, vo - lun - ta - tes e - - - - - jus, in om - nes vo - lun -
 - lun - ta - tes e - - - - - jus, in om - nes vo - lun -
 ta - tes in om - nes vo - lun -
 in omnes vo - lun - ta - - - - - tes, in om - nes vo - lun -

ta - tes e - jus.
 ta - tes e - jus.
 ta - tes e - jus.
 ta - tes e - jus.
 ta - tes e - jus.

Con-fi - te - bor

f

Con-fi - te - bor

Con-fi - te - bor

Con-fi - te - bor

f

Con-fi - te - bor

f

pp

pp

con-fi - te - bor.

con-fi - te - bor.

con-fi - te - bor.

con-fi - te - bor.

con-fi - te - bor.

f

rall.

SOPRANO E CORO

2

Andante

f

3

tr tr tr tr tr

SOPR.

Con-fes-sio

pp

f

p

3

tr

et ma-gni-fi-centi-a o-pu-se-jus et ju-sti-tia e-jus

f

p

3

ma-net, ma-net in sae-

cu - lum sae - cu - li, ju - sti - ti - a e - jus ma - net, ma - net in

sae - cu - lum sae - cu - li.

Con - fes - si - o et ma - gni - fi - centia o - pus e - jus et ju -

sti - tia e - jus ma - net ma - net in sae - cu - lum in sae -

cu - lum sae - cu - li, ju - sti - tia e - jus ma - net, ma - net in

sae - cu - lum sae - cu - li. Me - mo - ri - am fe - cit mi - ra - bi - li - um su - o - rum.

poco f *f* *p*

4 Mi - se - ri - cors et mi - se - ra - tor Do - mi -
sottovoce

Mi - se - ri - cors et mi - se - ra - tor Do - mi -
sottovoce

Mi - se - ri - cors et mi - se - ra - tor Do - mi -
sottovoce

Mi - se - ri - cors et mi - se - ra - tor Do - mi -

4 *pp*

SOLO

nus.

Es - cam de - dit ti - men - ti - bus se.

sottovoce

Mi .

nus.

Mi.

sottovoce

U.S.

Mi -

nus.

Mi.

sottovoce

nus.

Mi .

p

p

se - ri - cors

et

mi -

se

ra -

tor

se - ri - cors

et

mi _

se

ra

for

se ri_cors

et

mi.

e.

ra

for

se - ri - cors

et

iii

e

ra

tor

se ri - cors

at

ii -

1

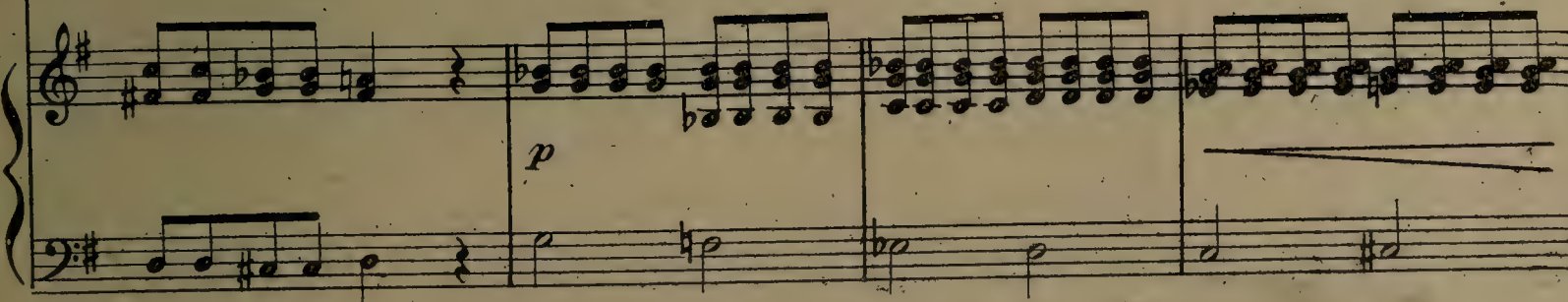
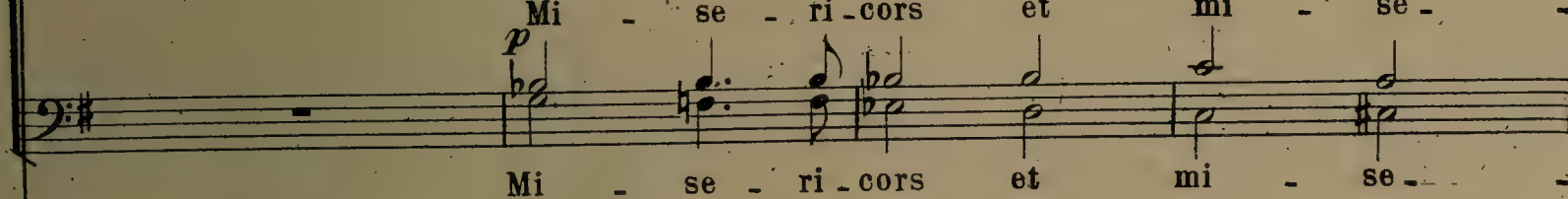
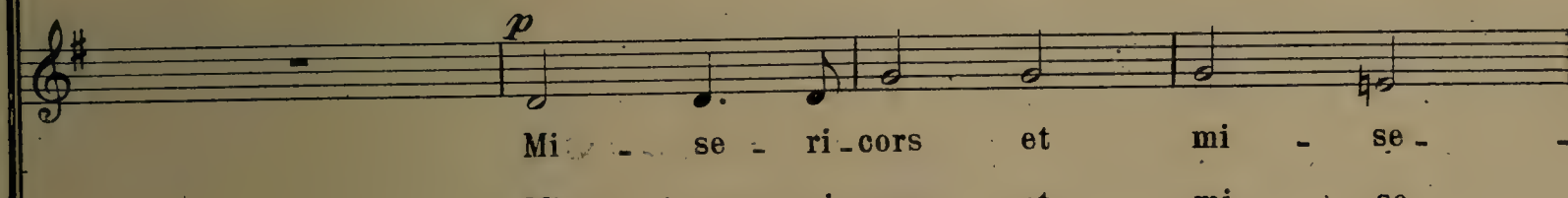
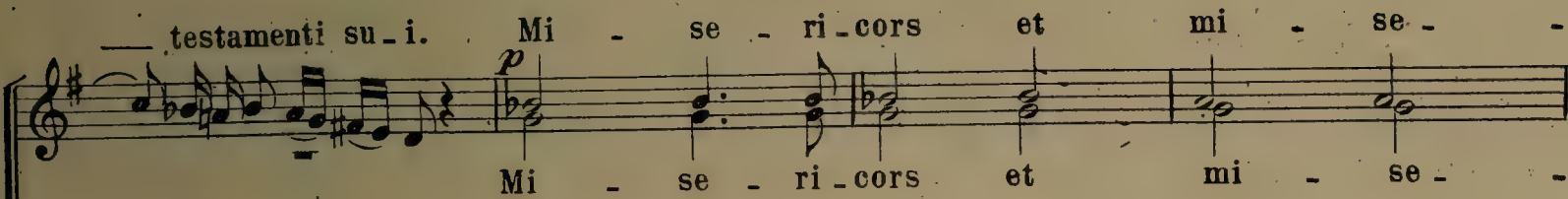
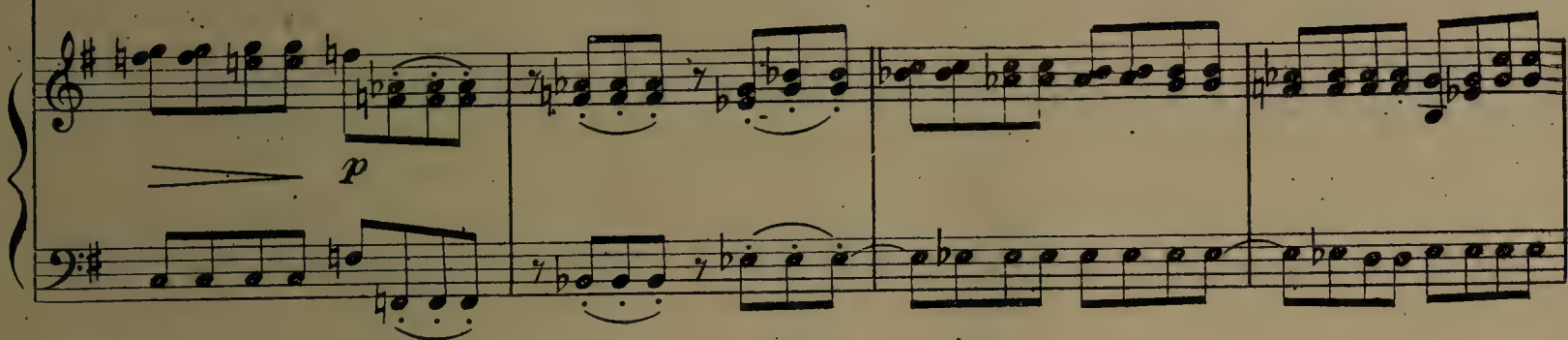
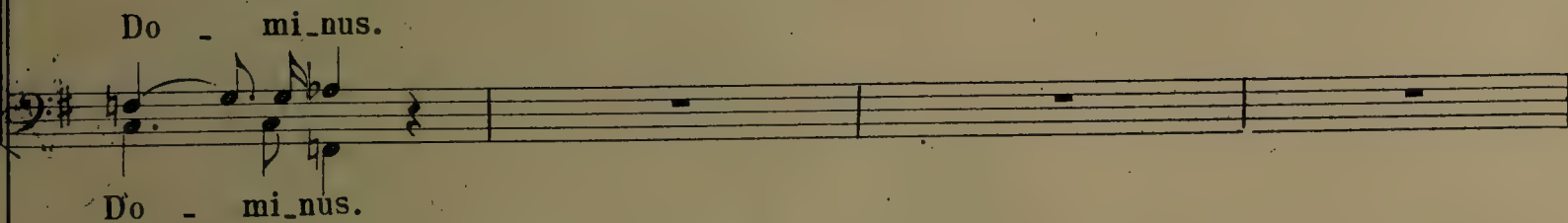
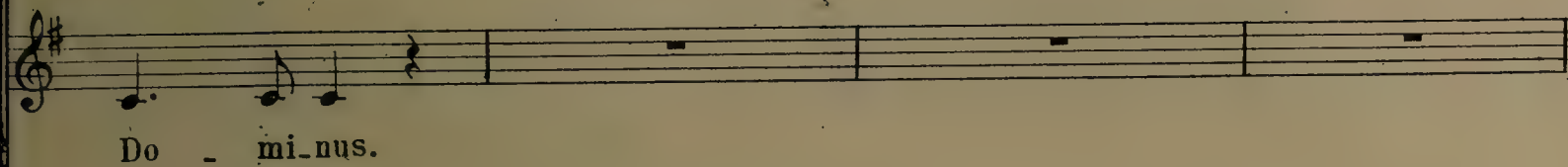
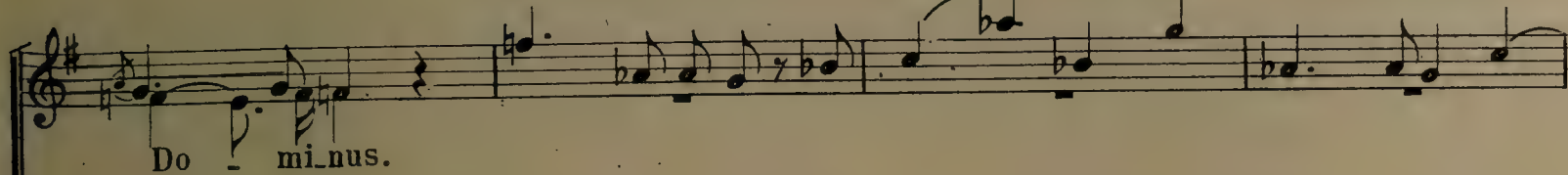
ra.

tor

cresc.

SOLO

Do - mi - nus Me - mor e - rit in sae - cu - lum te - sta - men - ti -



ra - tor Do - mi - nus.

SOLO: Vir - tu - tem

o - pe - rum su

ra - tor Do - mi - nus.

ra - tor Do - mi - nus.

ra - tor Do - mi - nus.

ra - tor Do - mi - nus.

5 *a tempo**rall.**f*

o - rum an - nun - ti - a - bit

po - pu - lo su - o an -

*poco f**p*

nun - ti - a - bit

po - pu - lo su - o.

f Ut det il - lis hae - re - di - ta - tem gen - ti - um:

Ut det il - lis hae - re - di - ta - tem gen - ti - um:

f Ut det il - lis hae - re - di - ta - tem gen - ti - um:

o - pe - ra ma - nu - um e - jus, o - pe - ra ma - nu - um e - jus

o - pe - ra ma - nu - um e - jus, o - pe - ra ma - nu - um e - jus

o - pe - ra ma - nu - um e - jus, o - pe - ra ma - nu - um e - jus

o - pe - ra ma - nu - um e - jus, o - pe - ra ma - nu - um e - jus

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The lyrics are 'o - pe - ra ma - nu - um e - jus, o - pe - ra ma - nu - um e - jus'. The piano part features a steady eighth-note accompaniment in the right hand and a more active line in the left hand, including some triplet figures.

ve - ri - tas et ju - di - ci - um, et ju - di - ci -

ve - ri - tas et ju - di - ci - um, et ju - di - ci -

ve - ri - tas et ju - di - ci - um, et ju - di - ci -

ve - ri - tas et ju - di - ci - um, et ju - di - ci -

The second system continues the vocal and piano parts. The lyrics are 've - ri - tas et ju - di - ci - um, et ju - di - ci -'. The piano part continues with the same accompaniment style, featuring some triplet figures and a 'lento' marking in the right hand.

um.

um.

um.

um.

a tempo rit.

The third system shows the vocal parts continuing with the word 'um.' on a long note. The piano part continues with the same accompaniment style, featuring some triplet figures and a 'rit.' marking in the right hand.

SOPRANO SOLO

Allegro

3

f e deciso

SOPR.

Fi - - - de - - li - a om - ni - a man - da - - ta e - jus, man -

p

li, fa - cta in ve - ri - ta - te, fa - cta in ve - ri -

ta - tè, in ve - ri - ta - te et ae - qui -

ta - te, et ae - qui - ta - te.

Fi - de - li - a om - nia manda - ta.

6

e-jus, manda - ta e-jus con - fir - ma - ta in sae-culum

sae- cu-li fa-cta in ve-ri-ta-te,

espr.

p

fa-cta in ve-ri-ta-te et ae-qui-ta-te,

p

et ae-qui-ta-te.

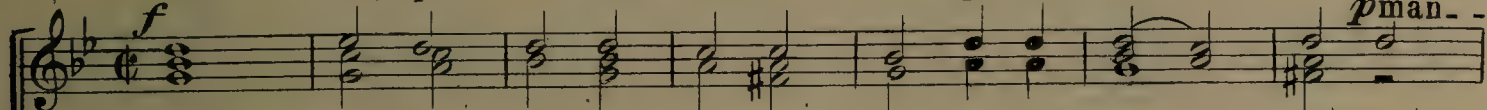
a tempo

rit.

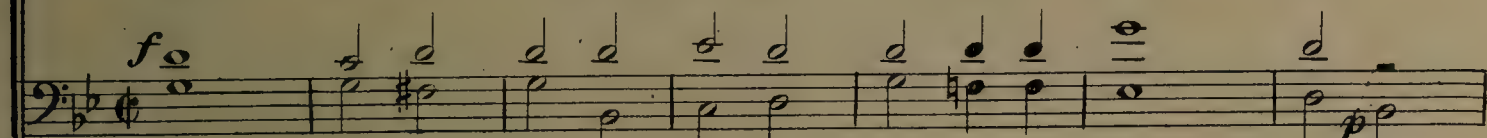
f

CORO

Allegro alla breve

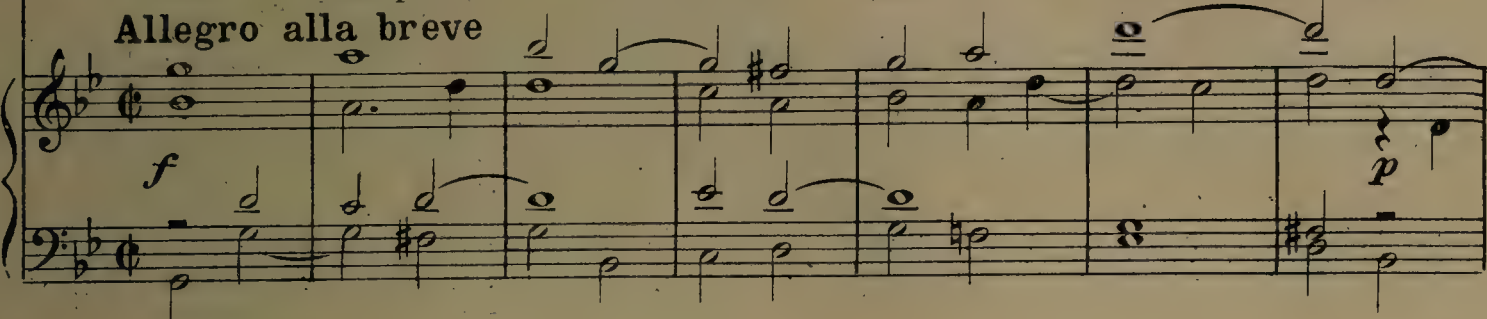
Re - dem - pti - o - nem mi - sit po - pu - lo su - o, *p*man -

Re - dem - pti - o - nem mi - sit po - pu - lo su - o,



Re - dem - pti - o - nem mi - sit po - pu - lo su - o, man -

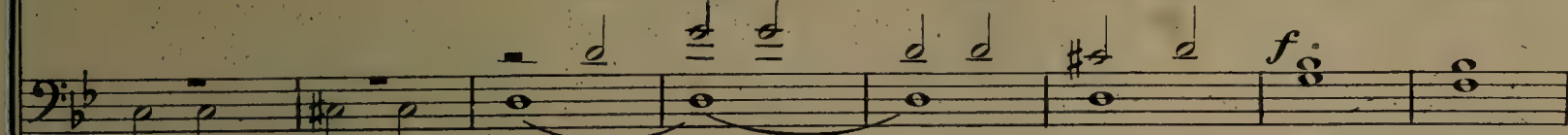
Allegro alla breve



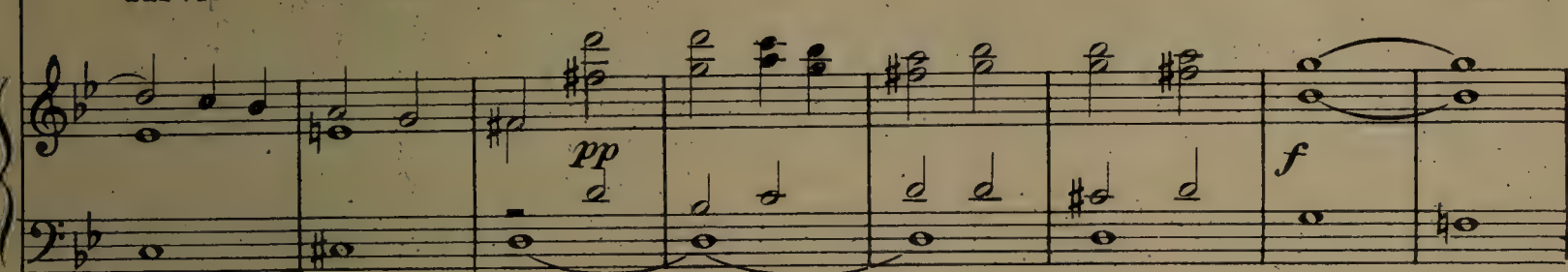
da - vit in ae - ter - num Te - sta -



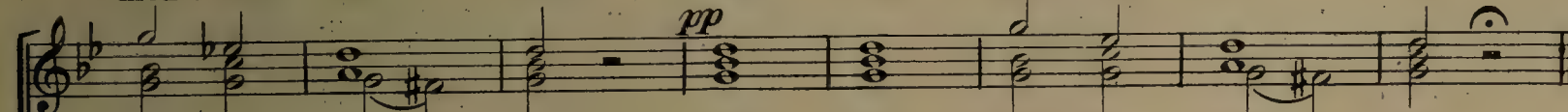
man - da - vit in ae - ter - num Te - sta -



da - vit in ae - ter - - - - - num Te - sta -



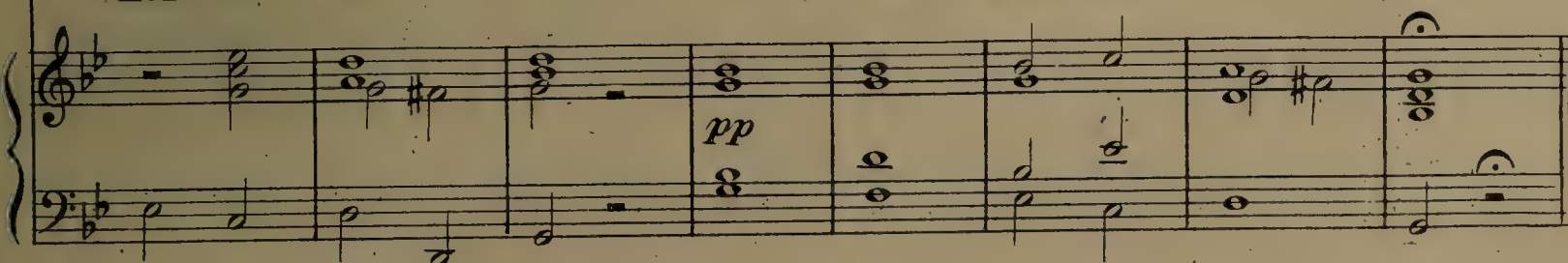
men - tum su - um Te - sta - men - tum su - um.



men - tum su - um Te - sta - men - tum su - um.



men - tum su - um Te - sta - men - tum su - um.



SOPRANO SOLO

Largo

5

Piano accompaniment for the first system, measures 5-7. It features a treble and bass staff with chords and single notes. Dynamics include forte (*f*) and piano (*p*) with hairpins.

SOPR.

Soprano vocal line and piano accompaniment for the second system, measures 8-10. The vocal line has lyrics "San - ctum et ter - ri - bi - le,". The piano accompaniment includes triplets and dynamic markings like *p dolce* and *f*.

Soprano vocal line and piano accompaniment for the third system, measures 11-13. The vocal line has lyrics "et ter - ri - bi - le, no - men e - jus." with a trill on "e". The piano accompaniment consists of dense chordal textures.

Soprano vocal line and piano accompaniment for the fourth system, measures 14-16. The vocal line has lyrics "I - ni - ti - um sa - pien - ti - ae ti -". The piano accompaniment continues with dense chordal textures.

dim. mor Do - - - mi - ni. 7 *f* San - ctum,

et ter - ri - bile, et ter - ri - bile no - - - men

tr e - - - jus; I - ni - tium sa - pi - en - ti - ae,

I - ni - tium sa - pi - en - ti - ae ti - - -

p

dim. - - - mor Do - - - mi - ni,

pp *dim.*

ti - - - mor Do - mi - ni:

pp *mf*

Allegretto
dolce

In - - tel - - le - ctus

p

bo - nus om - ni - bus fa - ci - en - ti - bus

mf *p*

e - um. Lau - da - tio. e - jus ma - net, ma -

mf *p*

- - - net in sae - cu - lum sae - cu - li,

in sae - cu - lum sae - cu - li.

mf

In - tel -

p

tr

espr.

le - ctus bo - nus om - ni - bus fa - ci - en - ti - bus e - um.

mf

dolce

Lau - - - da - tio e - jus ma - net, ma -

p

This system contains the first six measures of the piece. The vocal line begins with a half note 'Lau', followed by a quarter rest, then a half note 'da', a quarter rest, a half note 'tio', a quarter rest, a half note 'e', a quarter rest, a half note 'jus', a quarter rest, a half note 'ma', a quarter rest, a half note 'net', and a quarter rest. The piano accompaniment starts with a half note chord, followed by a quarter rest, then a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, and a half note chord. The key signature has two flats, and the time signature is common time.

net in sae - - - cu - lum, in.

This system contains measures 7 through 12. The vocal line continues with a half note 'net', a quarter rest, a half note 'in', a quarter rest, a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, a half note 'lum', a quarter rest, a half note 'in', and a quarter rest. The piano accompaniment continues with a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, and a half note chord.

sae - cu - lum sae - cu - li, in sae - cu - lum sae - cu

This system contains measures 13 through 18. The vocal line continues with a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, a half note 'lum', a quarter rest, a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, a half note 'li', a quarter rest, a half note 'in', a quarter rest, a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, and a half note 'lum'. The piano accompaniment continues with a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, and a half note chord.

li, in sae - - cu - lum sae - cu - li.

ad lib.

mf

col canto

This system contains measures 19 through 24. The vocal line continues with a half note 'li', a quarter rest, a half note 'in', a quarter rest, a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, a half note 'lum', a quarter rest, a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, and a half note 'li'. The piano accompaniment continues with a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, and a half note chord. The key signature has two flats, and the time signature is common time.

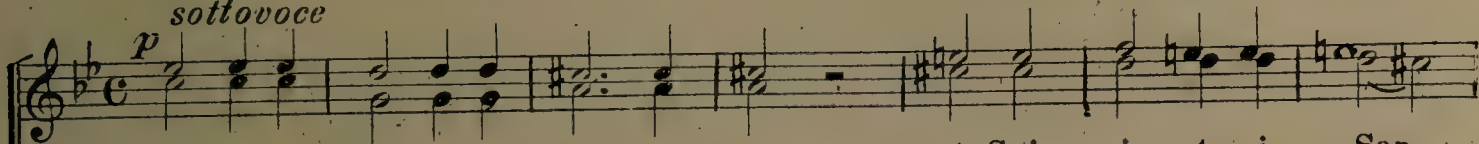
tr

This system contains measures 25 through 30. The vocal line continues with a half note 'li', a quarter rest, a half note 'in', a quarter rest, a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, a half note 'lum', a quarter rest, a half note 'sae', a quarter rest, a half note 'cu', a quarter rest, and a half note 'li'. The piano accompaniment continues with a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, a half note chord, a quarter rest, and a half note chord. The key signature has two flats, and the time signature is common time.

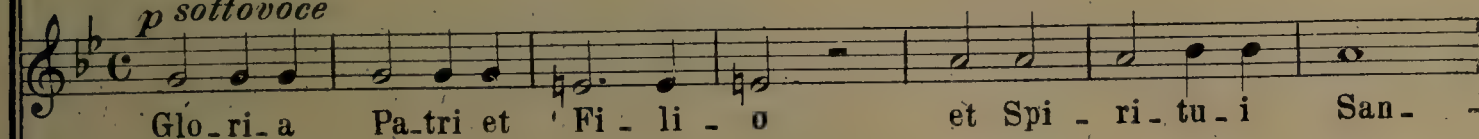
CORO

Adagio

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-

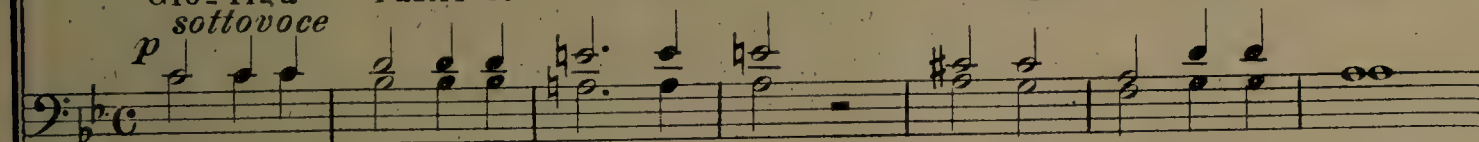
p sottovoce

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-

p sottovoce

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-

p sottovoce

Glo-ri-a Pa-tri et Fi-li-o et Spi-ri-tu-i San-

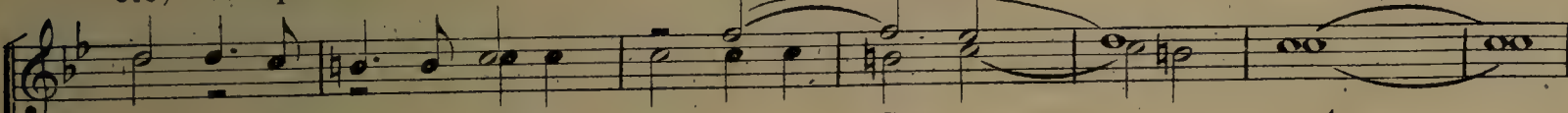
Adagio

6

p

cto, et Spi-ri-tu-i

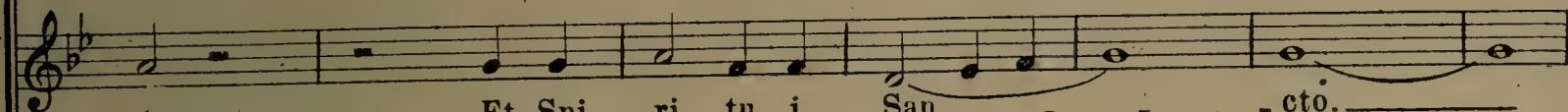
San - - - - - cto.



cto Et Spi-ri-tu-i San - - - - - cto.

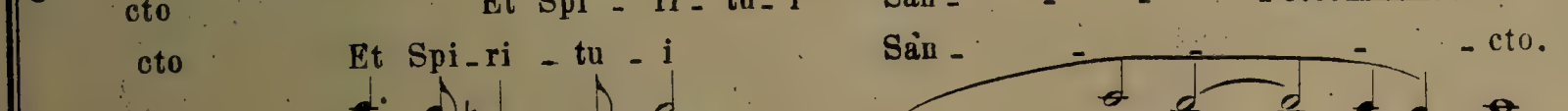
cto

Et Spi-ri-tu-i San - - - - - cto.



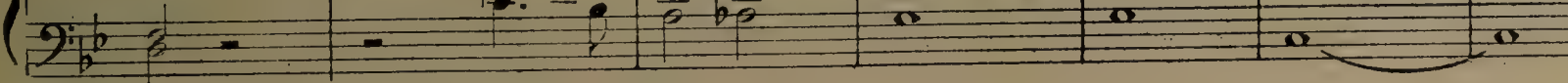
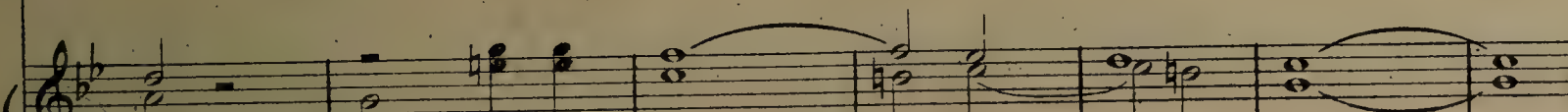
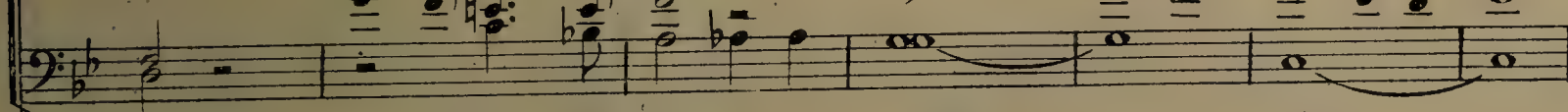
cto

Et Spi-ri-tu-i San - - - - - cto.



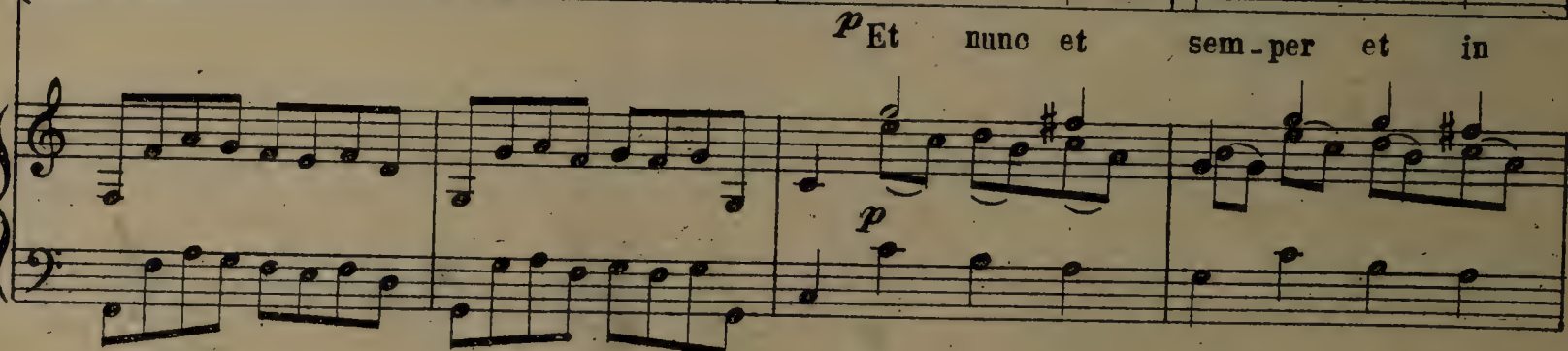
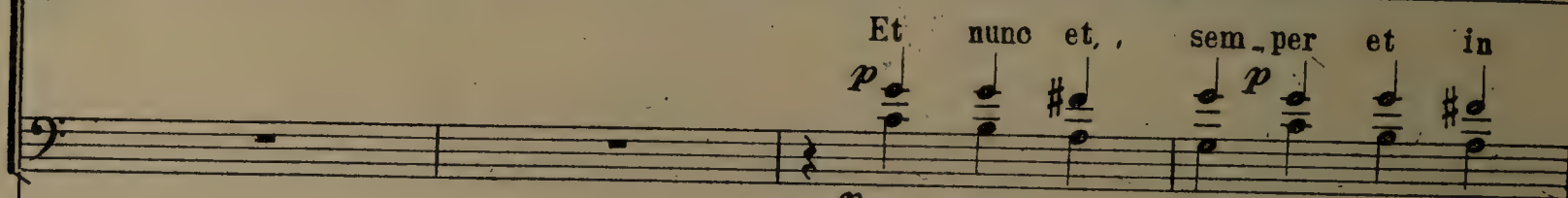
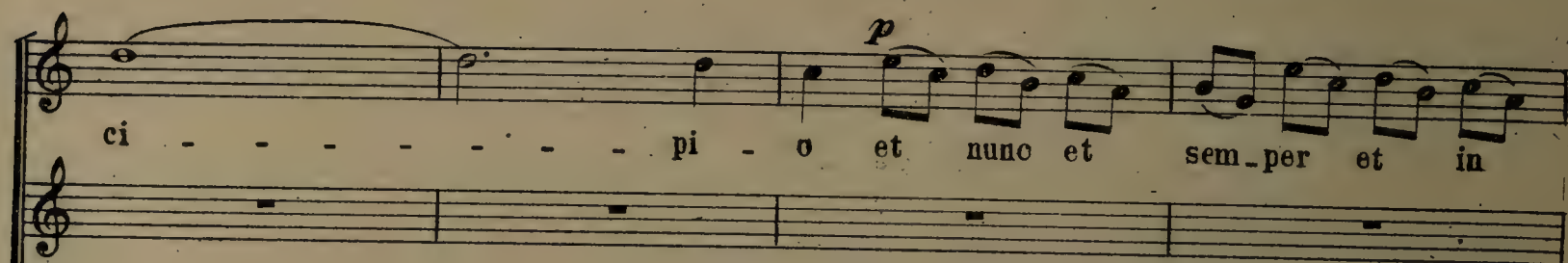
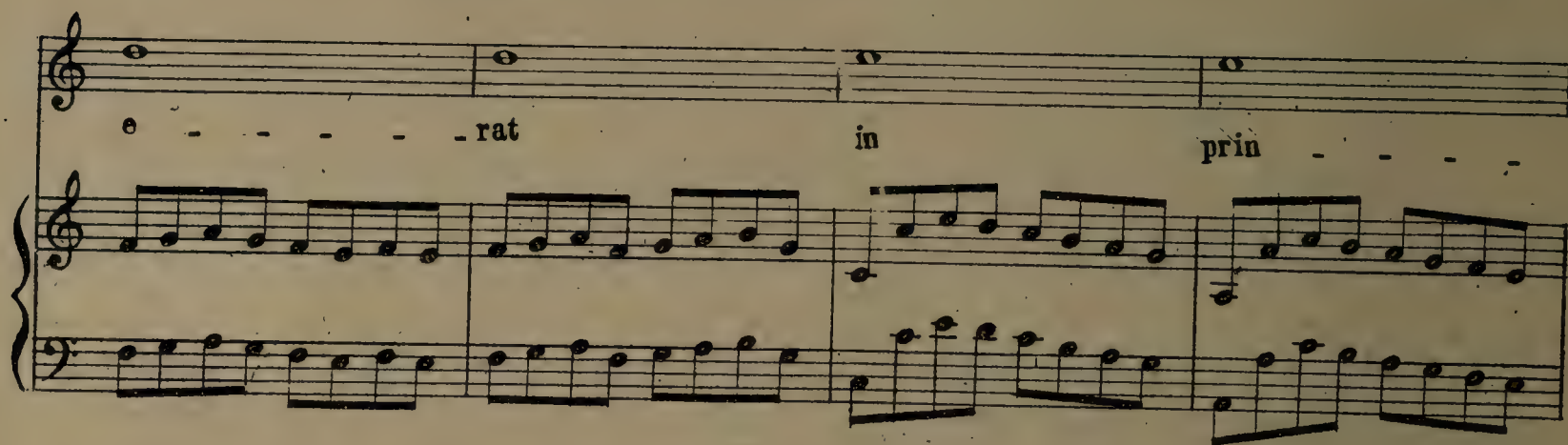
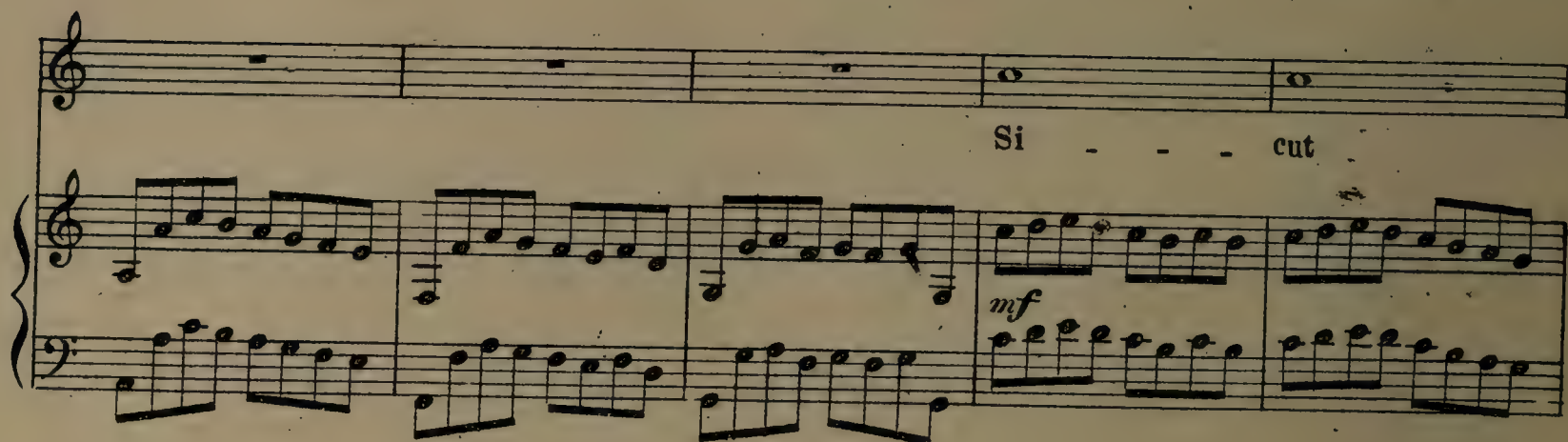
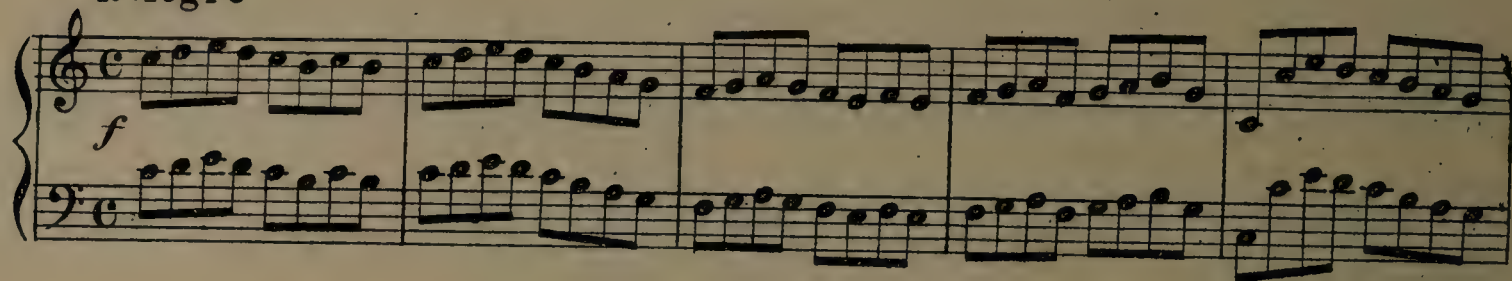
cto

Et Spi-ri-tu-i San - - - - - cto.



SOPRANO E CORO

Allegro



sicut erat in prin-

sae - cu - la sae - cu - lo - rum, si cut e - rat in prin - ci - pio

sentito

si - - - cut

sae - - - cu - la sae - cu - lo - rum si - - - cut

sae - - - cu - la sae - cu - lo - rum, si cut e - rat in prin - ci - pio

ci - pi - o

Sicut e - rat in prin - ci - pi - o

Si - cut e - rat in pri - ci - pi - o et nunc et semper et in

e - - - - - rat in

e - - - - - rat in prin - - - - - ci - - - - -

Si - cut e - rat in prin - ci - pi - o et nunc et semper et in

9

et nunc et semper et in sae-cu-la sae-cu-lo - - - rum

sae-cu-la sae - - - cu - - - lo - - - rum, et nunc et

prin - - - ci - - - pi - o

o et nunc et semper et in sae cula

et nunc et

sae-cula

et in sae-cu-la sae-cu-lo - - - rum

9

et nunc et sem-per

et nunc et sem-per

sem-per

et nunc et

sem-per

si - - cut

et nunc et sem-per

et nunc et sem-per

sem-per

et nunc et

sem-per

si - -

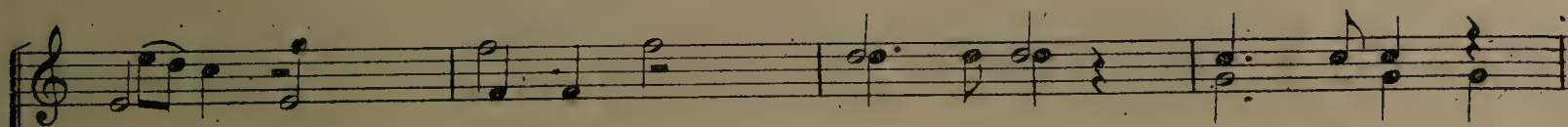
sentio

et nunc et sem-per

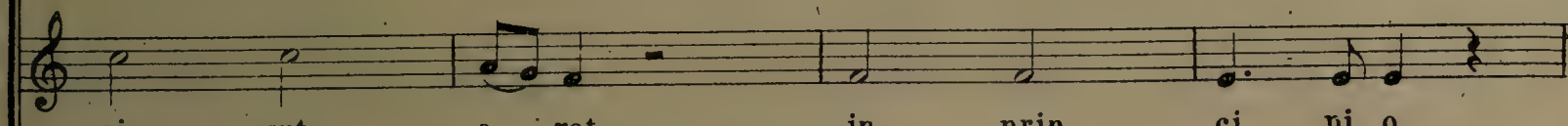
et nunc et

sem-per

si - cut e - rat in prin - ci - pi - o

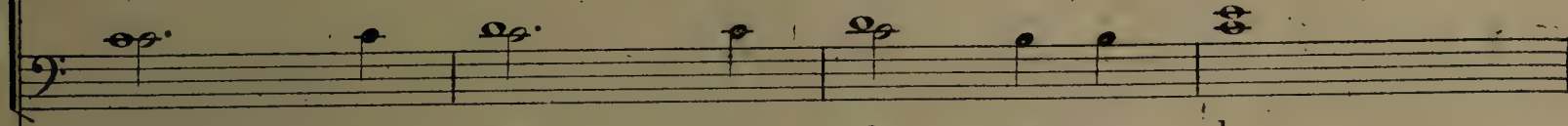


e - rat in prin - ci - pi - o et nunc et

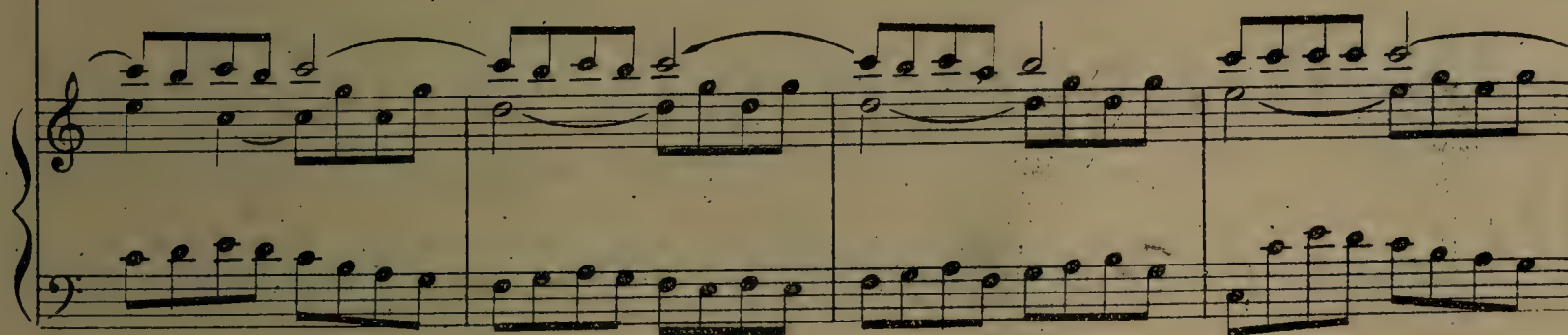


si - cut e - rat in prin - ci - pi - o

cut e - rat in



et in sae - cu - la sae - cu - lo

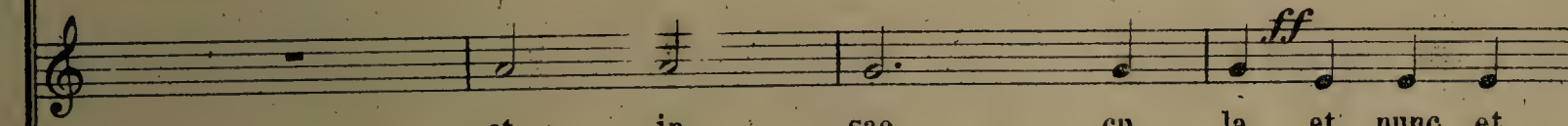


et nunc et sem - per

et nunc et

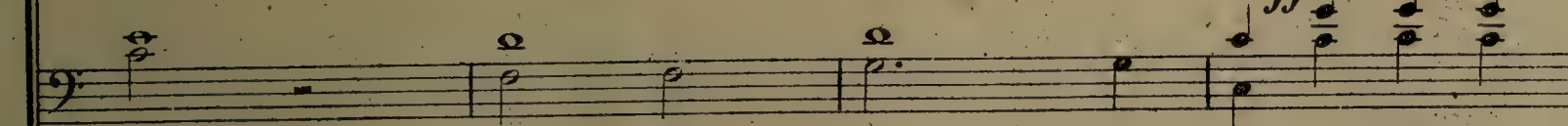


sem-per, et in sae - cu - la et nunc et



et in sae - cu - la et nunc et

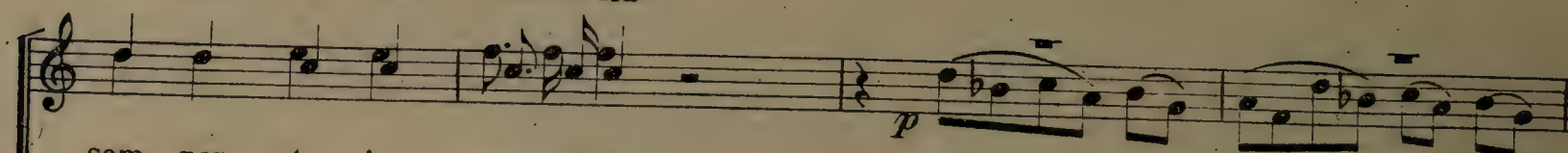
prin - ci - pi - o et nunc et



rum in prin - ci - pi - o et nunc et

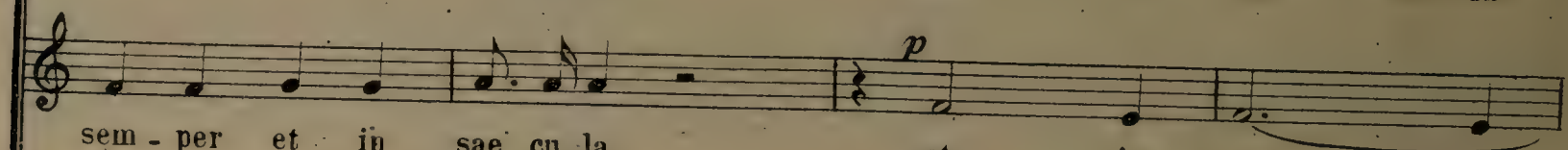


sem - per et in sae - cu - la



sem - per et in sae - cu - la

et in sae - cu - la



sem - per et in sae - cu - la

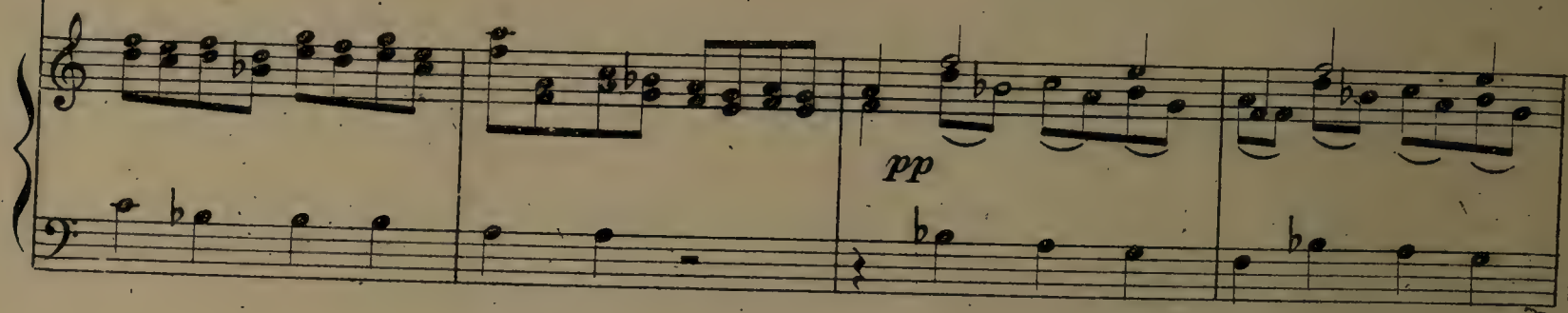
et in sae -

sem - per et in sae - cu - la

et in sae - cu - la



sem - per et in sae - cu - la



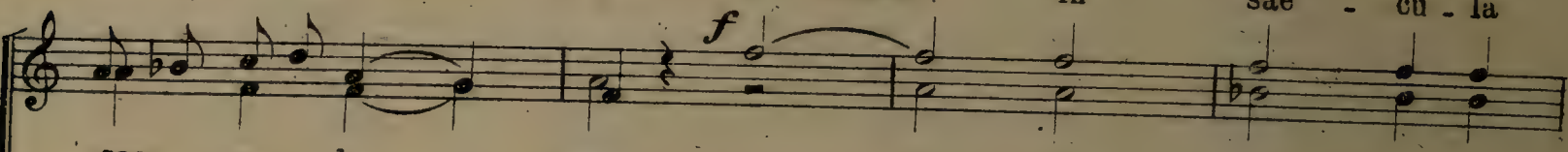
sae - cu - lo - rum, A -

- men

Et

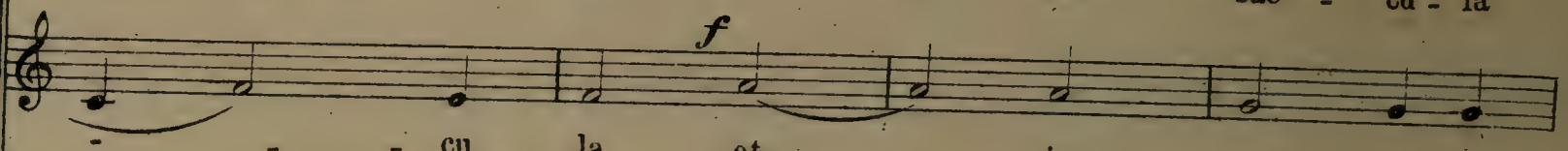
in

sae - cu - la



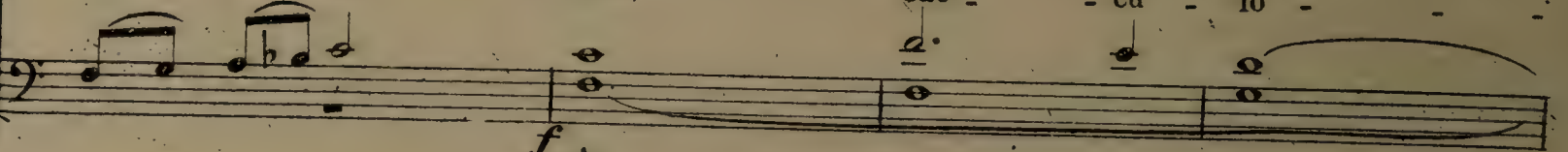
sae - cu - lo - rum,

et in sae - cu - la

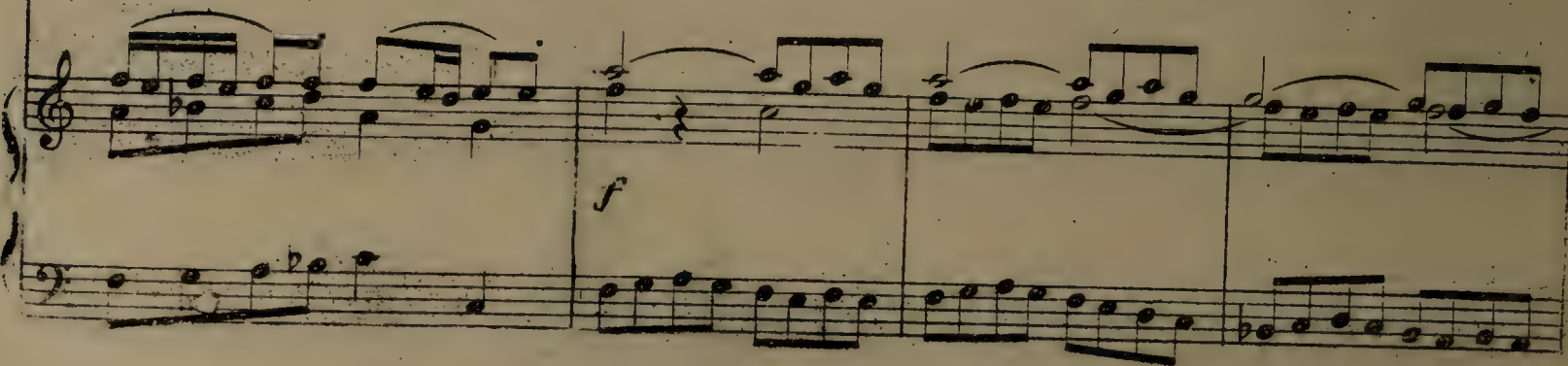


sae - cu - lo - rum,

sae - cu - lo -



f A -



sae - cu - lo - rum sae - cu -

sae - cu - lo - rum, et in sae - cu - la

sae - cu - lo - rum, et in sae - cu - la sae - cu -

- rum et in sae - cu - la sae - cu - lo -

10 lo - rum et nunc

p et nunc et sem - per et in sae - cu - la

lo - rum, et nunc et semper, nunc et sem - per et in sae - cu - la

- rum et nunc et sem - per et in sae - cu -

p - men, et nunc et sem - per et in sae - cu - la

10

et sem - - - per

sae - cu - la sae - cu - lo - - rum

et in sae - cu - la sae - cu - lo - - rum, et nunc et sem - per et in

la sae - cu - lo - - rum

sae - - - cu - lo - - rum, et nunc et sem - per et in

A - - - - - men, et nunc et

et nunc et semper et in sae - cu - la sae - cu - lo - - rum, et nunc et

sae - cu - la sae - - - - - cu - lo - - - - - rum, et nunc et

et nunc et semper et in sae - cu - la et nunc et

sae - cu - la sae - cu - la sae - cu - lo - - - - - rum, et nunc et

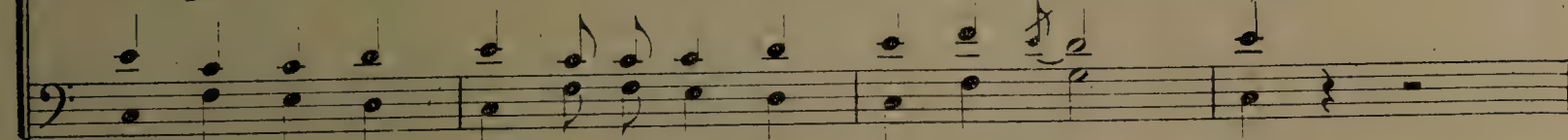
sem-per et in sae-cu-la sae-ca-lo-rum: A-men



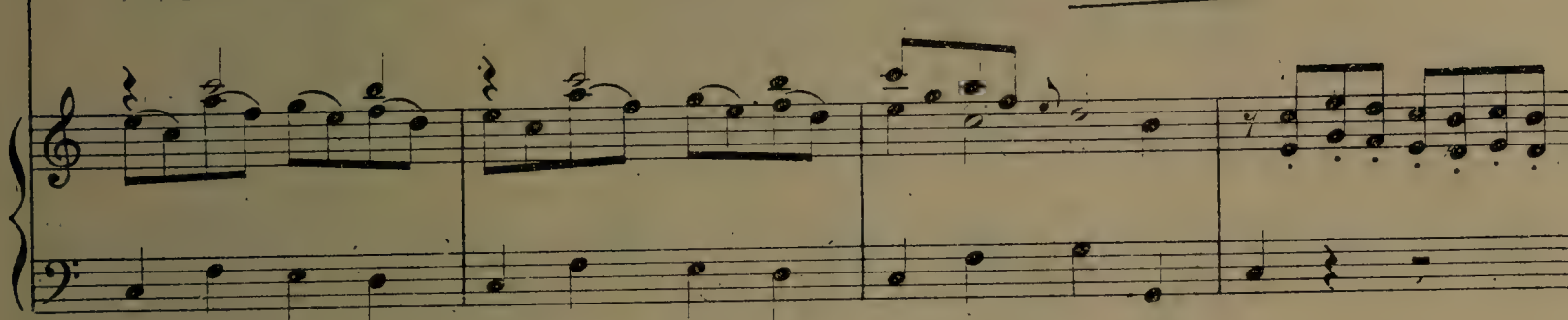
sem-per et in sae-cu-la sae-cu-lo-rum: A-men



sem-per et in sae-cu-la sae-cu-lo-rum: A-men



sem-per et in sae-cu-la sae-cu-lo-rum: A-men



A-men

p

A-men, a

f

A-men

p

A-men, a -

f

A-men

A-men, a -

pp

pp

f

men.

A-men

p

A-men, A -

f

men.

A-men

p

A-men, A -

f

men.

A-men

A-men, A -

pp

f

Allegro
SOPR. SOLO

A musical score for the hymn "Amen". The score is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are "A - men A - men A - - - - - men". The Soprano part features a melodic line with a long note on "men". The Alto and Bass parts provide harmonic support with chords and moving lines. The Alto part has a long note on "men" and a final "A - men,". The Bass part has a long note on "men" and a final "A - men,".

Allegro

[illegible]

The image shows a musical score for the word "Amen". It consists of four staves. The top staff is a vocal line with a treble clef, featuring a melody with eighth and sixteenth notes, including a sharp sign (#) on the fourth measure. Below this staff, the word "A-men" is written. The second staff is a vocal line with a treble clef, featuring a melody with eighth and sixteenth notes, including a sharp sign (#) on the fourth measure. Below this staff, the word "A-men" is written. The third staff is a vocal line with a treble clef, featuring a melody with eighth and sixteenth notes, including a sharp sign (#) on the fourth measure. Below this staff, the word "A-men" is written. The bottom staff is a vocal line with a bass clef, featuring a melody with eighth and sixteenth notes, including a sharp sign (#) on the fourth measure. Below this staff, the word "A-men" is written. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *f* (forte).

A musical score for a piano piece, likely a minuet. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music consists of six measures. The melody is primarily in the Treble staff, with the Bass staff providing harmonic support. Dynamics include *p* (piano) and *f* (forte). The piece ends with a repeat sign.

Measure 1: Treble staff has a whole note chord (F#4, A4) and a quarter rest. Bass staff has a quarter note (F#2) and a quarter rest.

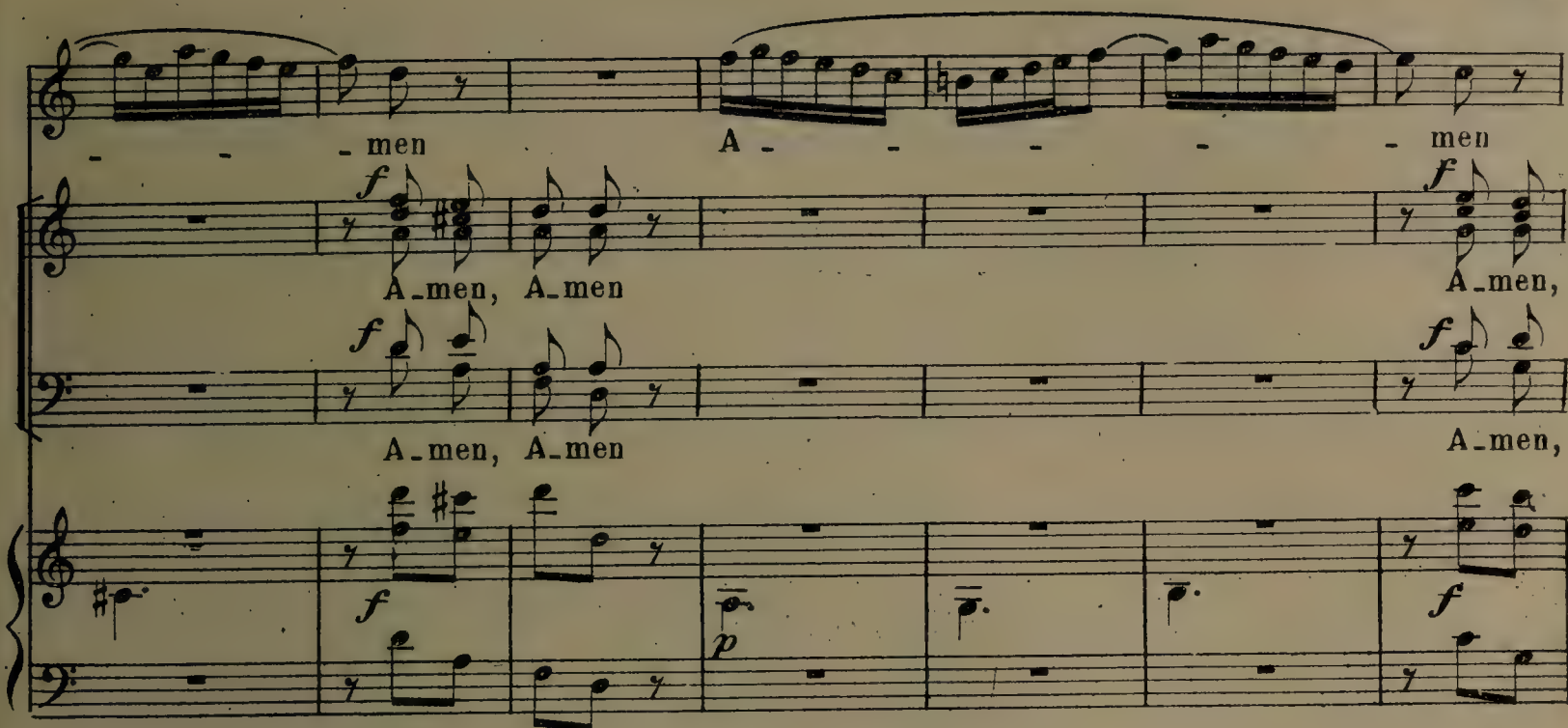
Measure 2: Treble staff has a half note (A4) and a quarter rest. Bass staff has a quarter note (F#2) and a quarter rest.

Measure 3: Treble staff has a half note (A4) and a quarter rest. Bass staff has a quarter note (F#2) and a quarter rest.

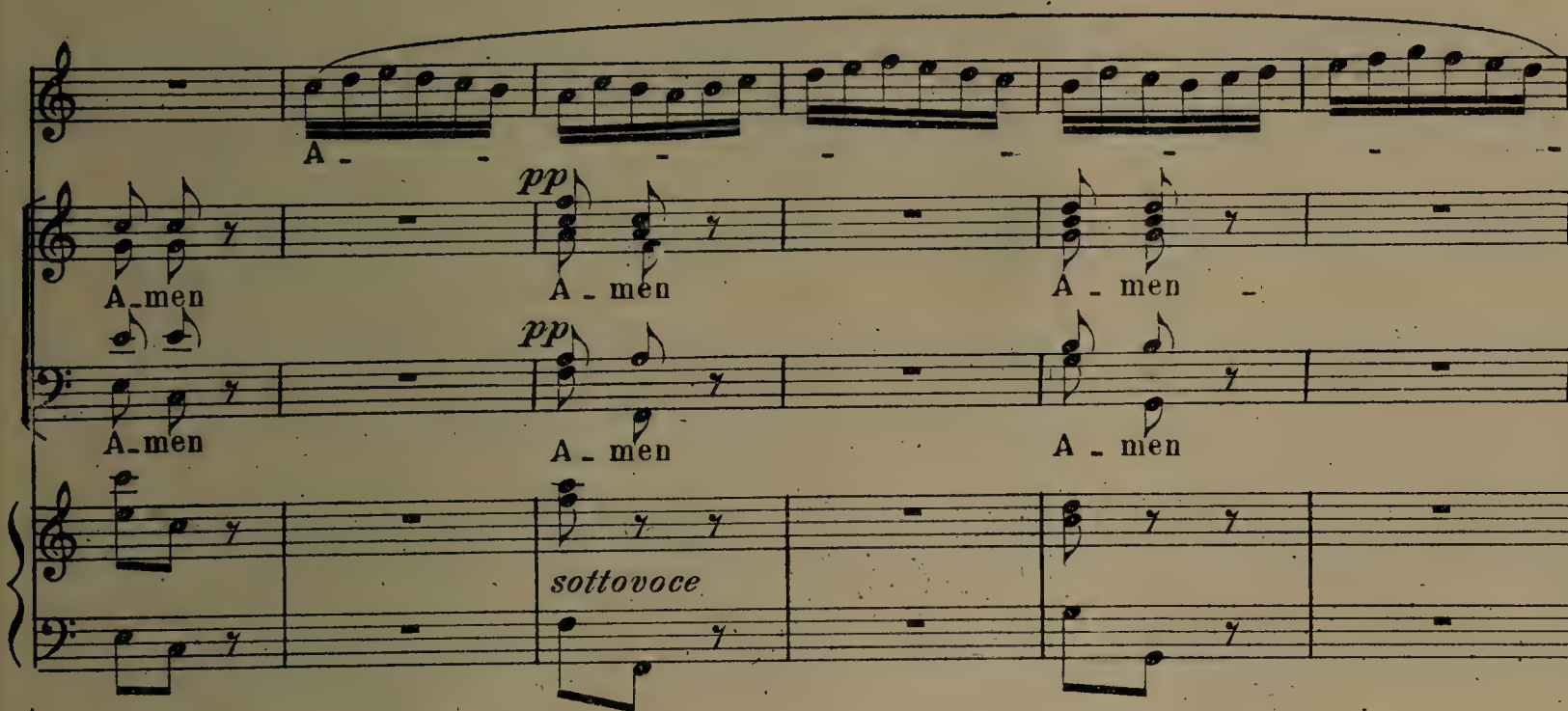
Measure 4: Treble staff has a half note (A4) and a quarter rest. Bass staff has a quarter note (F#2) and a quarter rest.

Measure 5: Treble staff has a half note (A4) and a quarter rest. Bass staff has a quarter note (F#2) and a quarter rest.

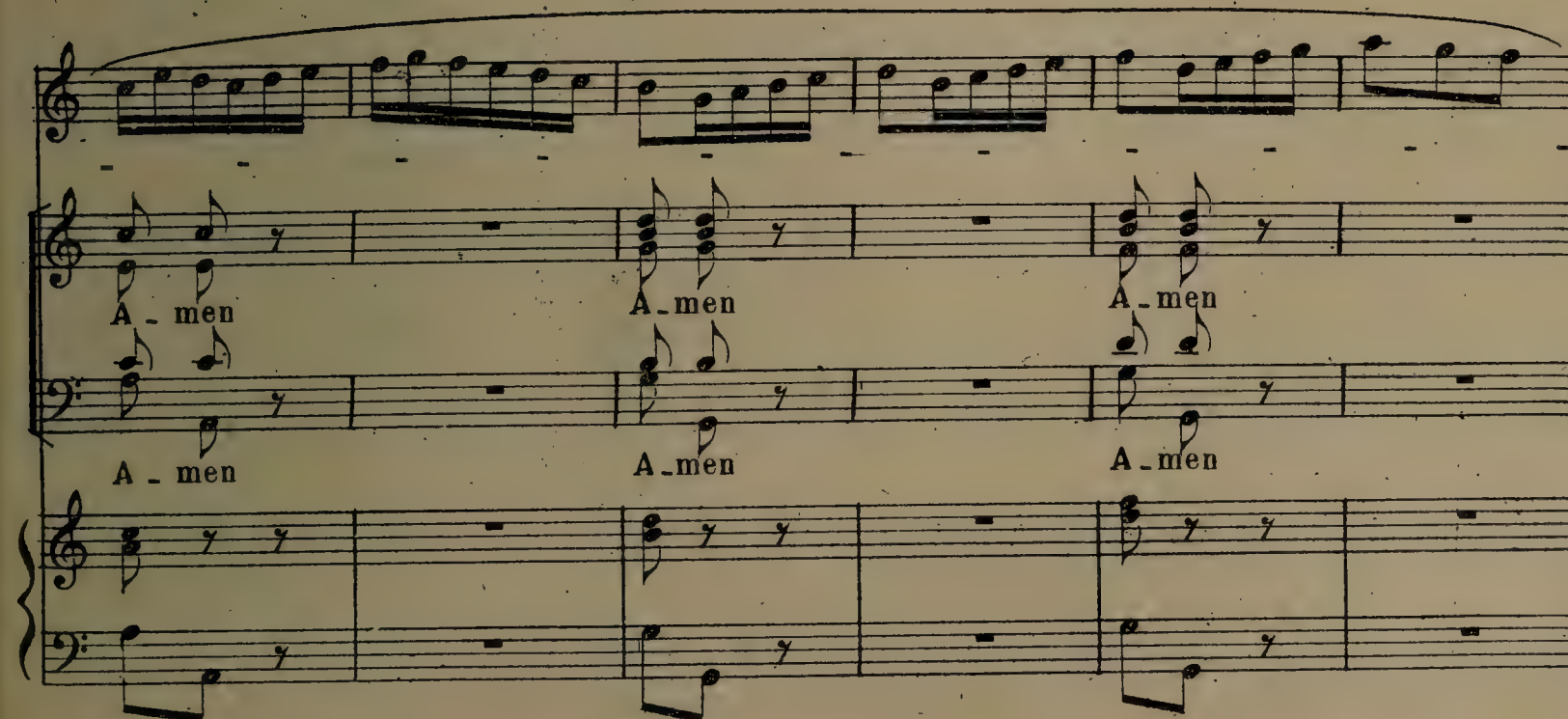
Measure 6: Treble staff has a half note (A4) and a quarter rest. Bass staff has a quarter note (F#2) and a quarter rest.



First system of the musical score. It features a vocal line with a melodic phrase and lyrics, and a piano accompaniment. The lyrics are: - men A - - - men. The piano part includes chords and a bass line with a fermata. Dynamics include *f* and *A-men, A-men*.



Second system of the musical score. It continues the vocal and piano parts. The lyrics are: A - - - A - men A - men. The piano part includes chords and a bass line with a fermata. Dynamics include *pp* and *sottovoce*.



Third system of the musical score. It continues the vocal and piano parts. The lyrics are: A - men A - men A - men. The piano part includes chords and a bass line with a fermata. Dynamics include *A-men*.

men A - - - men A - - - men

A - men, A - men A - men, A - men A - men, A - men

A - men, A - men A - men, A - men A - men, A - men

A - - - men, A - - - men A - - - -

A - men A - men, A - men A - men, A - men

A - men A - men, A - men A - men, A - men

- - men A - men, - A - men, A - men, A - men, A - men.

A - men, A - men, - A - men, A - men, A - men, A - men.

A - men, A - men, A - men, A - men, A - men, A - men.

f *allarg.* *stentate*

The musical score is arranged in three systems, each with four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *allarg.* (ritardando). The lyrics are 'Amen' and 'A - men'.

VERSETTO

207

SANCTUM ET TERRIBILE

a 5 voci con accomp. di Organo

(1733?)

Andante

SOPRANI I
SOPRANI II

CONTRALTI

TENORI
BASSI

San - ctum

p

San - ctum

p

San - ctum

San - ctum

p

San - ctum et ter - ri - bi - le ter - ri - bi - le no - men e - jus

Andante

et ter - ri - bi - le, ter - ri - bi - le no - men e - jus

ter - ri - bi - le no -

et ter - ri - bi - le no - men e - jus

ter - ri - bi - le

et ter - ri - bi - le no - men e - jus

ter - ri - bi - le

et ter - ri - bi - le no - men e - jus

ter - ri - bi - le ter - ri - bi - le

mf

- men e - jus i - ni - ti - um sa - pi - en - ti - ae, sa - pi -

no - men e - jus i - ni - ti - um sa - pi -

no - men e - jus

i - ni - ti - um sa - pi -

no - men e - jus

p

dolce

en - ti - ae

p

f

en - ti - ae ti - mor, ti - mor, ti - mor Do - mi - ni.

p cresc.

f

ti - mor, ti - mor, ti - mor Do - mi - ni.

en - ti - ae ti - mor, ti - mor, ti - mor Do - mi - ni.

p

f

ti - mor, ti - mor, ti - mor Do - mi - ni.

p cresc.

rall.

f

ti - mor Do - - - - - mi - ni

ti mor Do -

ti - -

ti - mor Do - - - - - mi -

ti - -

ti - mor Do - - - - - mi - ni

mi - ni

mor Do - - - - - mi - ni

ni, ti - mor Do - - - - - mi - ni

mor, ti - mor Do - - - - - mi - ni

cresc.

San - ctum et ter - ri - bi - le ter - ri - bi - le no - men e - jus

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The middle staff is a vocal line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note pattern in the bass and chords in the treble. A dynamic marking of *sf* (sforzando) appears in the piano part.

San - ctum et ter -

ter - ri - bi - le no - men e -

ter - ri - bi - le no - men e -

ter - ri - bi - le no - men e -

ri - bi - le ter - ri - bi - le no - men e jus

no - men e -

ter - ri - bi - le no - men e -

The second system continues the musical score with three staves. The vocal parts continue with their respective melodic lines. The piano accompaniment maintains its rhythmic pattern, with a *sf* marking at the beginning. The system concludes with a final chord in the piano part.

jus.

I - ni - ti - um sa - pi - en - ti - ae .

jus.

I - ni - ti - um sa - pi - en - ti - ae

jus.

I - ni - ti - um sa - pi - en - ti - ae

ti -

jus.

ti -

jus.

I - ni - ti - um sa - pi - en - ti - ae

dolce

ti - mor Do - mi - ni

ti - mor,

ti - mor

Do

mi - ni, ti - mor

mor,

ti

mor,

ti - mor

Do

mi - ni

mor,

ti

mor,

ti - mor

Do

mi - ni

ti

ti - mor

ti

ti - mor, ti - mor, Do - mi - ni

Do - mi - ni ti - mor,

ti - mor, ti mor, ti mor Do

mor Do

ti - mor Do - mi - ni.

ti - mor Do - mi - ni. *ff*

cresc. mi - ni ti - mor Do - mi - ni. *ff*

mi - ni. *ff*

cresc. *ff*

PSALMUS CXI.

per coro a 4 voci, orchestra d'archi e organo
(1734?)

Allegro moderato

1 *p*

SOPR.
CONTR.
TEN.
BASSI.

p In — man — da — tis e — jus
p In —

Be — a — tus vir qui ti — met Do — — — — —
p Be — a — tus vir qui ti — met Do — — — — — mi — num

p

vo - let ni - mis.

Be - a - tus vir qui ti - met Do -

- man - da - tis e - jus vo - let ni - mis.

- mi - num

In

man -

Be - a - tus vir qui ti - met Do -

- mi -

- mi - num

In

man -

In man - da - tis e - jus vo - let, vo - let
da - tis e - jus vo - let ni - mis.

num.

In

man - da - tis e - jus vo - let,

da - tis e - jus vo - let ni - mis.

In

man -

ni -

- mis,

in

man - da - tis e - jus vo - let

Be - a - tus vir qui ti - met Do -

- mi -

vo - let ni - mis.

Be - a - tus vir qui ti - met

da-tis e-jus vo-let ni-mis.

ni - mis. Be - a - tus vir qui ti - met Do - - -
 nus, in - man - da - tis e - jus vo - let ni - mis,
 Do - - - mi - num Be - a - tus vir qui ti - met

Be - a - tus vir qui ti - met Do - - - mi - num

- mi - num in - man - da - tis e - jus
 in - man - da - tis e - jus vo - let ni - mis,
 Do - - - mi - num in -

in man - da - tis e - jus vo - let, vo - let ni - mis. 1

vo - let ni - mis, vo - let ni - mis.
 vo - - - let, vo - let ni - mis.
 man - da - tis e - jus vo - let, vo - let ni - mis. 1

SOLI Po - tens in ter-ra e - rit se-men e - - jus,

Po - tens in ter-ra e - rit se-men e - - jus, Po -

SOLI Po -

ge-ne - ra - ti - o re-cto-rum be -

ge-ne - ra - ti - o re-cto-rum be -

tens in ter-ra e - rit se-men e - - jus,

tens in ter-ra e - rit se-men e - - jus,

TUTTI be -

be -

ne-di-ce - tur. *SOLI* Glo - ri-a

ne-di-ce - tur. Glo - ri-a

ne-di-ce - tur. *SOLI* Glo - ri-a

ne-di-ce - tur. *f* Et di - vi - ti - ae

Glo - ri-a

Glo - ri-a

Glo - ri-a

mf

in do-mo e - jus
 in do-mo e - jus:
 in do-mo e - jus:

Et ju-sti-ti-a
TUTTI

et di-vi-ti-ae Et ju-sti-ti-a e-jus ma-net in sae - cu - lum

TUTTI ma - - - net in sae - cu-lum sae - cu - li.
 ma - - - net in sae - cu-lum sae - cu - li. *SOLO* Ex - or - tum
 e - jus ma-net in sae - cu-lum sae - - - cu - li. Ex - or - tum
 sae - - - cu - li.

SOLO Lu - men, lu - men
 est in te - ne - bris
 est in te - ne - bris

TUTTI Lu - men
 Lu - men

Lu - men, lu - men re -

SOLI

lu - men re - ctis. Mi - se - ri cors et mi - se -

lu - men re - ctis. Mi - se - ri cors et mi - se -

lu - men re - ctis.

- ctis.

dolce

2

ra - tor et ju - stus.

ra - tor et ju - stus.

TUTTI et ju - stus.

et ju - stus.

2

f *dolce*

p

SOLO Ju - cun - dus ho - mo qui mi - se - re - tur, qui mi - se - re -

p

tur et com -

- mo -

dat.

Qui-a in ae -

Qui-a in ae - ternum

Qui-a in ae - ternum

Di-sponet, di-sponet sermo-nes su-os in ju-di-ci-o

Qui-a in ae -

*p**pp**cresc.*

ter-num

non commo-ve - bi - tur, non, non,

non commo-ve -

- bi - tur, non, non,

non commo-ve -

- bi - tur

ter-num

non

com

mo -

ve -

- bi - tur,

non,

*f**p*

non com - mo - ve -

3

bi - tur.

non com - mo - ve -

bi - tur.

non

com -

- mo -

ve -

bi - tur.

non,

non

com - mo -

ve -

bi - tur.

dolce

In - me - mo - ri - a - ae - ter - na e - rit justus,

ab au -

marcato

non ti - me - bit

ab au - di - ti - o - ne

non ti - me - bit

non

ti -

me - bit

non

ti -

me -

bit

di - ti - o - ne ma - la

non

ti -

me -

bit

p

ma-la

non ti-me-bit

non ti-me-

non ti-me-bit
non ti-me-bit

non non

non ti-me-bit

non ti-me-

bit, non ti-me-bit.

ti-me-bit, non ti-me-bit.
ti-me-bit, non ti-me-bit.

bit, non ti-me-bit.

[4] Pa-ra-tum cor-e-

p

spe-ra-re n

[4]

*dim.**p*

jus spe-ra-re in Do-mi-no, in Do - mi - no

Do - mi - no, Pa - ra - tum cor spe -

spe - ra - re, spe - ra - re in Do - mi - no Con -

mi - no. Con - fir - ma - tum est cor e - jus spe - ra - re in Do - mi - no ra - re in Do - mi - no

fir - ma - tum est cor e - jus: non com - mo -

e - jus non com - mo - ve - bi tur, Con - fir - ma - tum

f *pp* *cresc.*

ve - bi-tur, non com - mo - ve - bi-tur do-nec de -

non com - mo - ve - bi-tur do-nec de -

Con - fir - ma - tum cor e - jus

est cor e - jus; non com - mo - ve - bi-tur do-nec de -

p *cresc.*

spi - ci-at do-nec de - spi - ci-at i - ni - mi - cos, i - ni -

spi - ci-at do-nec de - spi - ci-at i - ni - mi - cos,
non com - mo - ve - bi-tur do-nec de - spi - ci-at i - ni - mi - cos,

spi - ci-at do-nec de - spi - ci-at i - ni - mi - cos, i - ni -

mi - cos, i - ni - mi - cos su - os.

i - ni - mi - cos su - os.
i - ni - mi - cos su - os.

mi - cos, i - ni - mi - cos su - os.

Di -

rit.

f

p

5

De - dit pau -
Di - sper - sit di - sper - sit De - dit pau -
sper - sit di - sper - sit

5
dolce

pe - ri - bus: Di - sper - sit
pe - ri - bus: Di - sper - sit

Di - sper - sit
f p f

de - it pau - pe
di - sper - sit de - dit pau - pe
di - sper - sit

p dolce

- ri - bus:

- ri - bus:

Et

ju -

- sti - tia

e - jus

Et

ju -

- sti - tia

e - jus ma - net

marcato

ma - net in sae -

- cu - lum sae - cu - li

ma - net in sae -

- cu - lum sae - cu - li

et

ma - net

et

ju -

*dolce**p*

ma - net in

sae - cu - lum sae - cu - li.

ju -

- sti - tia e - jus

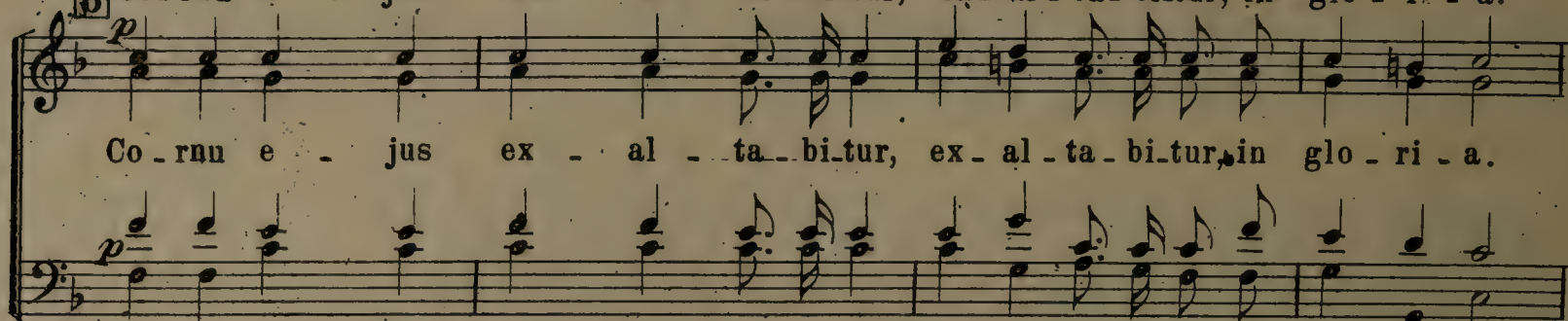
ma - net

- net in

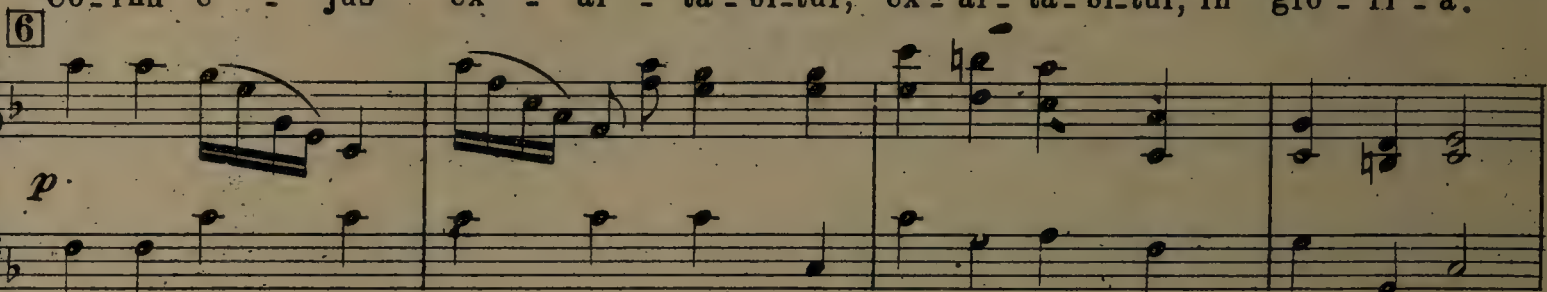
sae - cu - lum sae - cu - li.

sti - tia e - jus ma - net

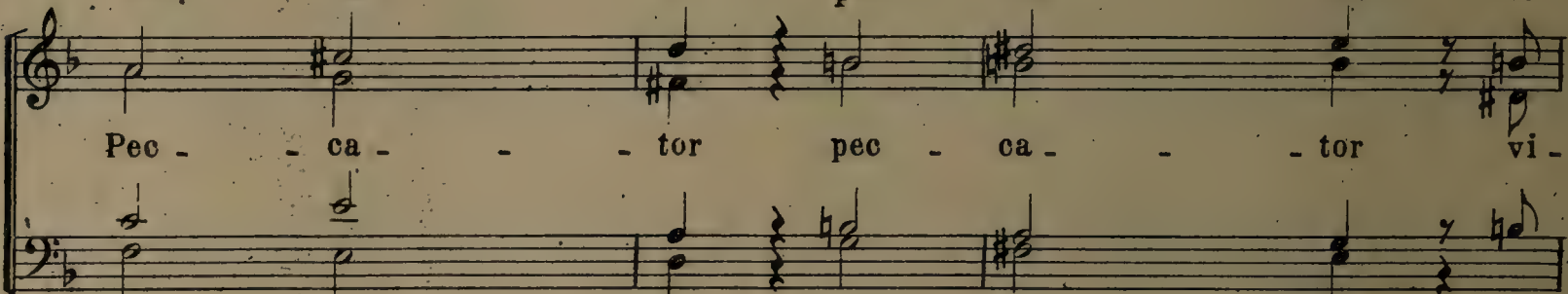
[6] Co - rnu e - jus ex - al - ta - bi - tur, ex - al - ta - bi - tur, in glo - ri - a.



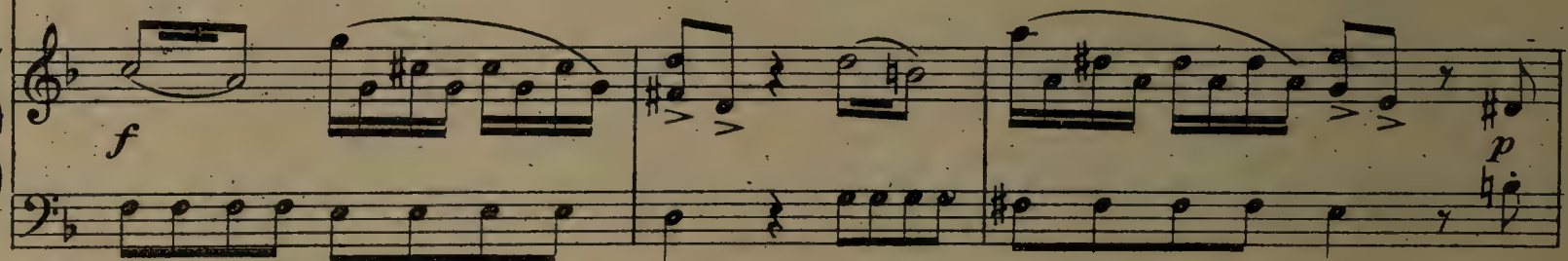
Co - rnu e - jus ex - al - ta - bi - tur, ex - al - ta - bi - tur, in glo - ri - a.



Pec - ca - tor pec - ca - tor vi -

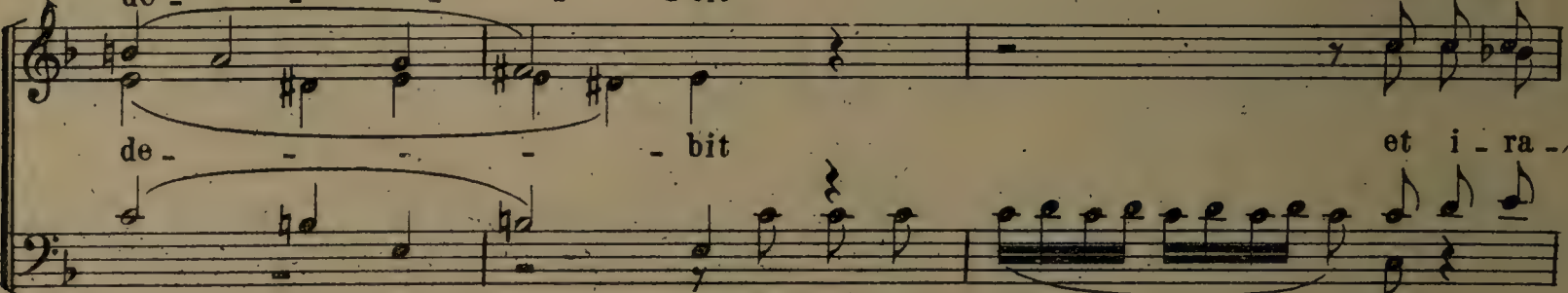


Pec - ca - tor pec - ca - tor



de - bit

et i - ra -



de - bit

et i - ra -

et i - ra - sce - tur



sce - tur et i - ra - sce - tur.

sce - tur et i - ra - sce - tur.

et i - ra - sce - tur et i - ra - sce - tur.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'sce - tur et i - ra - sce - tur.' The middle staff is a vocal line with lyrics 'sce - tur et i - ra - sce - tur.' The bottom staff is a piano accompaniment with lyrics 'et i - ra - sce - tur et i - ra - sce - tur.' The piano part features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

7 Den - ti - bus su - is fre - met et ta - be - scet

Den - ti - bus su - is fre - met

Den - ti - bus su - is fre - met

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics '7 Den - ti - bus su - is fre - met et ta - be - scet'. The middle staff is a vocal line with lyrics 'Den - ti - bus su - is fre - met'. The bottom staff is a piano accompaniment with lyrics 'Den - ti - bus su - is fre - met'. The piano part features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

den - ti - bus su - is fre - met et ta - be - scet:

den - ti - bus su - is fre - met fre - met

den - ti - bus su - is fre - met fre - met

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'den - ti - bus su - is fre - met et ta - be - scet:'. The middle staff is a vocal line with lyrics 'den - ti - bus su - is fre - met fre - met'. The bottom staff is a piano accompaniment with lyrics 'den - ti - bus su - is fre - met fre - met'. The piano part features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

fre - - met, fre - met.

De - si - de - rium pec - ca -

Largo

fre - - met, fre - met.

De - si - de - rium pec - ca -

fre - met

fre - met, fre - met.

fre - met

et ta - be - scet.

Largo

p

Allegro

to - rum

to - rum

pe - ri - - bit.

Largo

De - si -

pe - ri - - bit.

De - si -

f pe - ri - bit pe - ri - bit pe - ri - bit pe - ri - bit.*f* pe - ri - bit pe - ri - bit pe - ri - - bit.

Allegro

rit.

Largo

*p*Allegro
de - ri - um pec - ca - to - rum*f* pe - ri - bit pe - ri - bit

de - ri - um pec - ca - to - rum

f pe - ri - bit pe - ri - bit*f* pe - ri - bit pe - ri - bit pe - ri - bit pe - ri - bit*f* pe - ri - bit pe - ri - bit pe - ri - - bit

Allegro

rit.

Largo

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

p

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

p

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

p

Largo

2

p

Allegro

cto, et Spi - ri - tu - i San - - cto.

cto, et Spi - ri - tu - i San - - cto.

cto, et Spi - ri - tu - i San - - cto.

Allegro

p

cresc.

Si - cut

Si - cut

Et

e - rat in prin - ci - pi - o et nunc et sem - per.

Et in sae - cu -

in sae - cu - la sae - cu - lo - rum: A - - - - - men, A -

la sae - cu - lo - rum: A - - - - - men, A -

A - - - - - men men.

- men, A - - - - - men, A - men, A -

men. Si-cut e-rat in prin-ci-pi-o et nunc et sem-per.

Et in

men. Si-cut e-rat in prin-ci-pi-o et nunc et sem-per.

dolce

8

Et in sae-cu-la sae-cu-lo-rum: A-

sae-cu-la sae-cu-lo-rum: A-

A-

men A-

men

A-

A-men A-men,

- - men, A - - - - - men A - - - - -

- - - - - men A - - - - - men, A - - - - -

A - - men, A - - - - - men, A - - - - - men A - - - - -

men, A - - - - - men, A - - - - - men, nunc et semper: A-men

men A - - - - - men, A - - - - - men, A - - - - - men, nunc et semper:

- - men A - - - - - men. Et

- - men A - - - - - men A - - - - - men

nunc et sem-per: A-men. Et in

A-men in sae - - cu - la sae-cu-lo - rum: A - - - - - et in

nunc et sem-per: A-men. Et in sae - cu-la

sae - - cu - la sae - cu - lo - rum: A - - - - -

sae - - cu - la: A - - - - - men, A - - - - -

sae - cu - lo - rum: A - - - - - men, A - - - - -

- - - - - men A - - - - -

men, A - men

- - - - - men, A - - - - - men A - - - - - men, A - - - - -

men, A - - - - - men, A - - - - - men, A - - - - - men.

men, A - - - - - men, A - - - - - men, A - - - - - men.

men, A - - - - - men, A - - - - - men, A - - - - - men.

f

PSALMUS CXII

per soprano, coro a 4 e 5 voci, orchestra e organo
(1735)

SOPRANO E CORO

Allegro

1

f

Quartetto, Oboi, Trombe
Organo

p

The musical score consists of five systems. The first system shows the beginning of the piece with a piano introduction marked 'f' and 'p'. The second and third systems continue the piano accompaniment with various dynamics. The fourth system includes a 'cresc.' marking. The fifth system features a 'SOPR. SOLO' section with the lyrics 'Lau-da te pu-e-ri, lau-' and piano markings 'ff rall.' and 'a tempo pp assai espr.'.

SOPR. SOLO

Lau-da te pu-e-ri, lau-

ff rall.

a tempo pp assai espr.

da-te Do-minum, lau-da-te Do-minum. Lau-da-te

no-men Do-mini, lau-da-te, lau-da-te, lau-da-te, lauda-

te, lauda-te, lau-da-te Do-minum, lauda-te, lauda-te, lau-da-te

1 *CORO:* Sit no-men Do-mini be-ne-di-ctum, sit nomen Do-mini
Do-minum Sit no-men Do-mini be-ne-di-ctum, sit nomen Domini

1 *pp* Sit no-men Do-mini be-ne-di-

be - ne - di - ctum, be - ne - di - ctum ex hoc nunc et

sit be - ne - dictum, be - ne - di - ctum ex hoc nunc et
 sit be ne di ctum
 - ctum, sit be ne di - ctum ex hoc nunc et

sem-per et us - que in sae - culum, nunc nunc et

sem-per et us - que in sae - culum, nunc nunc et
 sem-per et us - que in sae - cu - lum, nunc nunc et

usque in sae - cu - lum nunc, nunc et usque in sae - culum

usque in sae - cu - lum nunc, nunc et usque in sae - culum
 usque in sae - cu - lum nunc, nunc et usque in sae - culum
 usque in sae - cu - lum nunc, nunc et usque in sae - culum

a tempo
rit. *mf*

SOLO Lau-

p *cresc.* *f*

[2] da - te

pu - e - ri, lau - da - te Do - mi - no, lau - da - te Do - mi -

[2]

p *mf*

senz'organo

CORO Sit nomen Do - mi - ni be - ne - dictum. SOLO

mf *p*

no.

Ex hoc nunc et ,

mf *p*

CORO Nunc, et sem - per et

p *p*

sem - per et us - que in sae - culum. Nunc, et sem - per et

p *p*

p Nunc, et sem - per e

SOLO

us - que in sae - culum. Lau - da - te no - men

us - que in sae - culum.

us - que in sae - culum.

CORO

Do - mi - ni. Sit be - ne - di - ctum, be - ne - di - ctum. No - men

Sit
sottovoce

be - ne - di - ctum, be - ne - di - ctum.

Sit

be - ne - di - ctum, be - ne - di - ctum.

SOLO

Do - mi - ni, lau - da - te. CORO

Sit

be - ne - di - ctum, be - ne - di - ctum. Lau -

Sit

be - ne - di - ctum, be - ne - di - ctum.

Sit

be - ne - di - ctum, be - ne - di - ctum.

SOLO

CORO

3 da-te laudate. Sit no-men Do-mi-ni be-ne-di-ctum.

Do-mi-ni be-ne-di-ctum, sit no-men Do-mi-ni

Sit no-men Do-mi-ni be-ne-di-

Do-mi-ni be-ne-di-ctum, sit no-men Do-mi-ni

Sit no-men Do-mi-ni be-ne-di-

SOLO

Ex hoc nunc,

be-ne-di-ctum be-ne-dictum.

sit be-ne-dictum, be-ne-dictum.

-ctum, sit be-ne-dictum.

be-ne-di-ctum be-ne-dictum.

sit be-ne-dictum, be-ne-dictum.

-ctum, sit be-ne-dictum.

nunc, et us-que in sae-culum.

CORO

Nunc, nunc et

Nunc, nunc et

Nunc, nunc et

Nunc, nunc et

Nunc, nunc et

Nunc, nunc et

Nunc, nunc et

SOLO

us - que in sae - cu lum

Sit be - ne - di -

us - que in sae - cu - lum.

us - que in sae - cu - lum.

CORO

ctum.

Sit be - ne - di - ctum.

Sit be - ne - di - ctum.

espr.

ritard.

f

a tempo

p

f ritard.

SOPRANO SOLO

Andante

2

*p**sottovoce*

The first system of the piano accompaniment, measures 1-6. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked 'Andante'.

The second system of the piano accompaniment, measures 7-12. The right hand continues the melodic development, and the left hand maintains the eighth-note accompaniment. Dynamic markings include *p* (piano) at measure 7 and *f* (forte) at measure 8.

The third system of the piano accompaniment, measures 13-18. The right hand has a more active melodic line. The left hand continues the accompaniment. A dynamic marking of *p dolce* (piano, dolce) appears at measure 14.

The fourth system of the piano accompaniment, measures 19-24. The right hand features a melodic line with some grace notes. The left hand continues the accompaniment. A marking of *rall.* (rallentando) appears at measure 23.

4

A

so

lis

or

tu

us

*p a tempo**sottovoce*

The fifth system of the score, measures 25-30. It includes the vocal line (Soprano Solo) and the piano accompaniment. The vocal line begins with the lyrics 'A so - lis or - tu us'. The piano accompaniment continues with the eighth-note accompaniment. Dynamic markings include *p a tempo* at measure 27 and *sottovoce* at measure 29.

que ad oc - ca - sum lau - da - bi - le,

p espress.

lau - da - bi - le no - men, no - men Do - mini

lau - da - bi - le, lau - da - bi - le no - men,

sottovoce

no - men Do - mi - ni no men Do - mi - ni.

tr

rit.

a tempo

f

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part has a dense, rhythmic texture with many sixteenth notes.

[5]

A so - lis or - tu us - que ad oc - ca - sum lau -

p

Second system of musical notation, featuring a vocal line and a piano accompaniment. The piano part has a dense, rhythmic texture with many sixteenth notes.

da - bile no - men Do - mini A so - lis or - tu us - que ad oc -

Third system of musical notation, featuring a vocal line and a piano accompaniment. The piano part has a dense, rhythmic texture with many sixteenth notes.

ca - sum a so - lis or - tu us - que ad oc - ca - - sum

cresc.

Fourth system of musical notation, featuring a vocal line and a piano accompaniment. The piano part has a dense, rhythmic texture with many sixteenth notes.

6

lau - da - bile lau - da - bile no - men,

p dolce

no - men Do - mi - ni no - men Do - mi -

largamente

ni no - men Do - mi - ni

f a tempo

sottovoce *p dolce*

più lento

SOPRANO E CORO

Allegro

3

f Corni

Ob.

7 I. Viol.

dolce

Ob.

*dolce**p espr.*

Ob.

7 SOLO

Ex - cel - sus su - per om - nes gen - tes

p Archi

Do - minus et su - per coe - los glo - ria e - jus

f

et super coe - los glo - ri - a e - jus, et su - per

coe - los glo - ri - a e - jus.

f *p*

glo - ri - a, glo - ri - a e -

tr

8 jus om nes gen tes

f Ex cel - sus su - per om - nes gen - tes

f Ex cel - sus su - per om - nes gen - tes

SOLO Do - minus. Et su - per coe - los su - per

TUTTI Do - minus. Ex cel - sus su - per

Do - minus. Ex cel - sus su - per

Do - minus. Ex cel - sus su - per

om - nes gen - tes Do - minus *SOLO* Et 9 su - per

om - nes gen - tes Do - minus

om - nes gen - tes Do - minus

9

coe - los glo - ria e - jus

CORO

SOLO

su - per

f

su - per coe - los

*p**f**f**p*

coe - los glo - ria e - jus

CORO

SOLO

Et su - per coe - los

glo - ri - a e - jus

*p**f**p*

glo - ri - a e - jus

glo - ri - a e - jus

10 CORO

f

Et

su -

Et

su -

10

f

per coe - los glo - ri - a

fp

per coe - los glo - ri - a

fp

dolce

e - jus Glo - ri - a e -

p

e - jus Glo - ri - a e -

p

ancora più dolce

sottovoce

jus.

jus.

f

SOPRANO E CORO

Grave

4.

Quis quissicut Do-mi-nus, Do-mine Deus no-ster qui in al-tis

p staccato

CORO

Et hu-

habitat in al-tis ha-

-bi-tat *sottovoce*

Et hu-

Et hu-

mi-li-a re-spi-cit in coelo, in coelo et in ter-ra

mi-li-a re-spi-cit in coelo, in coelo et in ter-ra

mi-li-a re-spi-cit in coelo, in coelo et in ter-ra

sottovoce

11

Quis, quis sicut Do - mi - nus De - us

p dolce

no - ster qui in al - tis

CORO

ha - bi - tat. Et hu - mi - li - a re - spi - cit in coelo

sottovoce

Et hu - mi - li - a re - spi - cit in coelo

Et hu - mi - li - a re - spi - cit in coelo

dolce

p et in ter - ra et in ter - ra

p

et in ter - ra et in ter - ra

p et in ter - ra et in ter - ra

sottovoce *più lento*

SOPRANO SOLO

(altra interpretazione)

Andante

4 b. *p*

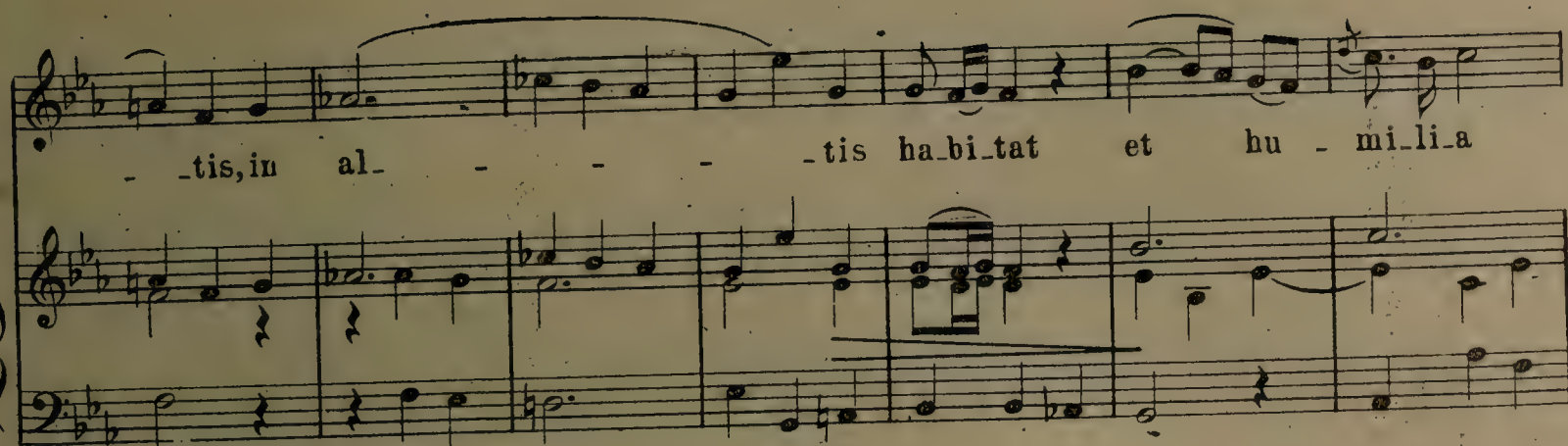
Quis si - cut Do - minus Do - minus De - us no - ster qui in

p

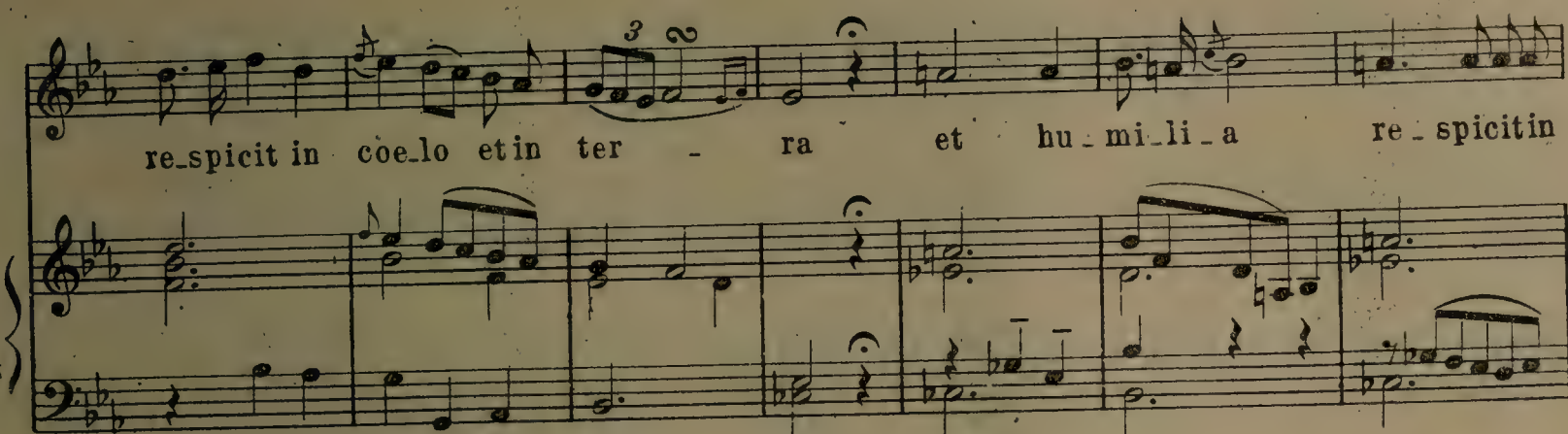
al - tis ha - bi - tat, in al - tis, in al -

cresc.

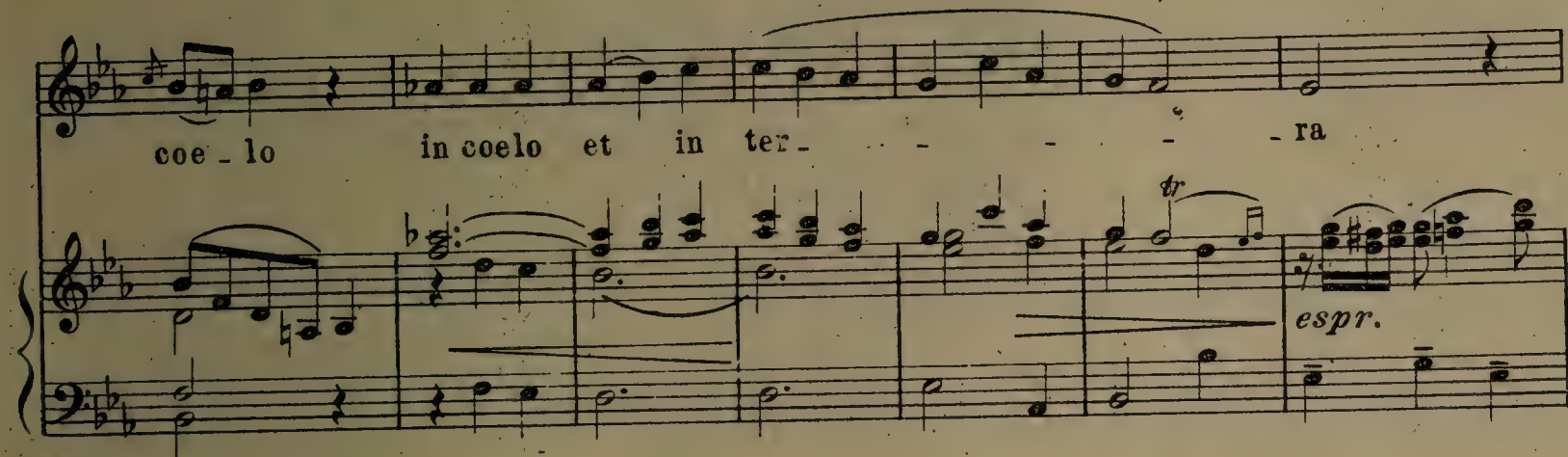
(Da un manoscritto della Biblioteca del Palazzo Reale di Brusselle)



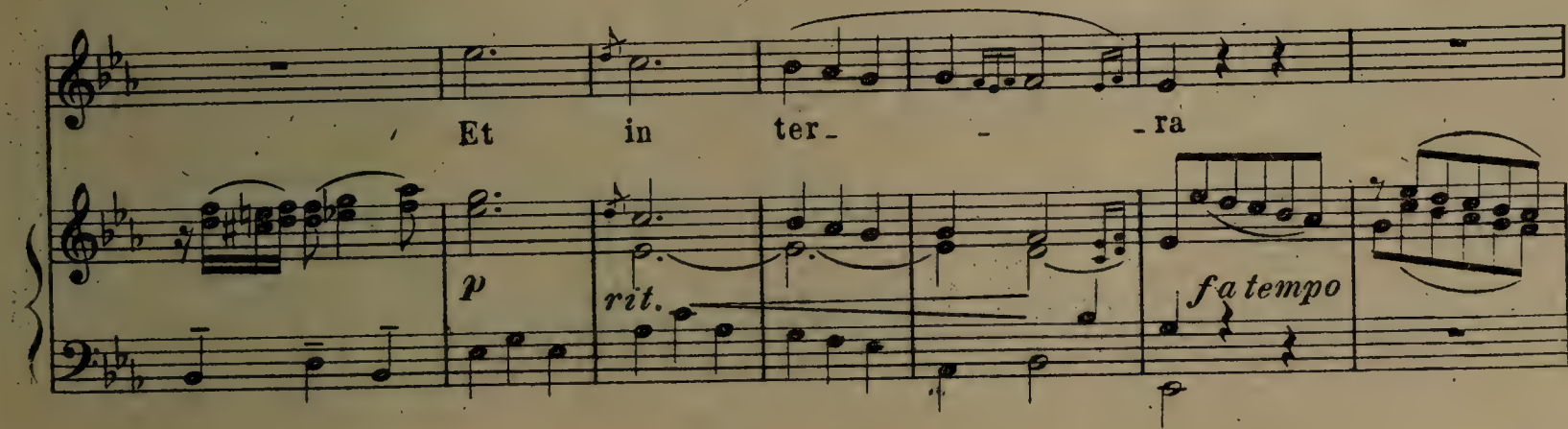
First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "tis, in al- - - - - tis ha-bitat et hu - mi-li-a



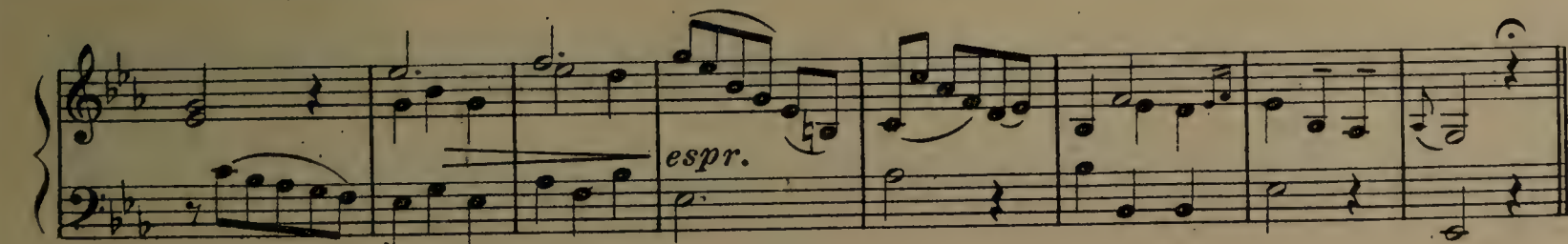
Second system of the musical score. The vocal line continues with a triplet of eighth notes. The lyrics are: re-spicit in coe-lo et in ter - ra et hu - mi-li-a re - spicit in



Third system of the musical score. The vocal line continues. The lyrics are: coe - lo in coelo et in ter - - - - - ra. The piano part includes the marking *espr.* (espressivo).



Fourth system of the musical score. The vocal line continues. The lyrics are: Et in ter - - - - - ra. The piano part includes the markings *p* (piano), *rit.* (ritardando), and *fa tempo* (return to tempo).



Fifth system of the musical score. The piano part includes the marking *espr.* (espressivo).

SOPRANO E CORO.

Allegro

SOLO

5

Susci-tans a ter-ra a ter-ra in-opem et de ster-co-re

e-ri-gens pau-pe-rem et de sterco-re e-ri-gens pa-

12 CORO: Ut

-u-perem et de sterco-re e-ri-gens pa--u-pe-rem

col-lo-cet eum cum prin-ci-pi-bus po--pu-li su-i

ut col-lo-cet eum cum prin-ci-pi-bus po--pu-li su-i

ut col-lo-cet eum cum princi-pi-bus

Cum prin - ci - pi - bus po - pu - li su - i cum prin -

col - lo - cet e - um cum prin -

ut col - lo - cet e - um cum princi - pi - bus

ut col - lo - cet e - um cum prin - ci - pi - bus

ci - pi - bus po - pu - li su - i, cum prin - ci - pi - bus po - pu - li su - i, cum prin -

ci - pi - bus po - pu - li su - i cum princi - pi - bus po - pu - li su - i

cum prin - ci - pi - bus po - pu - li su - i

cum prin - ci - pi - bus po - pu - li su - i

13 ci - pi - bus cum prin - ci -

cum prin - ci - pi - bus po - pu - li su - i cum prin - ci - pi - bus po - pu - li

p *cresc.*

13

pp

- pi-bus po - - - - - pu-li su - i

su - i. ut col-lo-cet e - um cum prin - cum prin -

ut col-lo-cet e - um cumprinci - pi-bus po -

Po - - pu-li su-i cum prin - ci - pi-bus po - -

ci-pi-bus cum prin - ci - pi-bus po -

ci - pibus po pu-li su-i

- - - - - pu - li su-i cum prin - ci - pi - bus po -

pu - li, po - pu-li su - i cum prin - ci - pi-bus po - pu-li su -

pu - li, po - pu-li su - i cum prin - ci - pi-bus po - pu-li su -

pu - li, po - pu-li su - i cum prin - ci - pi-bus po - pu-li su -

p

mf *tr*

14 Qui ha - bi - ta - re fa - cit ste - rilem, ste - ri - lem in do -

p

mo; ma - trem fi - li - o - rum, ma - trem fi - li - o - rum lae -

cresc.

tāntem, laetan - tem, lae - tantem, lae - tan -

f

[15]

CORO: Qui ha bi ta-re fa-cit ste-ri-lem
tem

Qui ha bi ta-re fa-cit ste-ri-lem in do-mo

Qui ha bi -

[15]

Qui ha bi ta-re fa-cit ste-ri-lem in do-mo

ha bi - tare fa-cit ste-ri-lem in do-mo

ste-ri-lem in do-mo

Ma-trem

ta-re fa-cit ste-ri-lem in do-mo

Ma-trem fi-li-o-rum, fi-li-o-rum. SOLO: Ma-trem

Ma-trem fi-li-o-rum fi-li-o-rum lae-tan-tem

fi-li-o-rum

Ma-trem fi-li-o-rum fi-li-o-rum lae-tan-tem

cresc. p

CORO Ma - trem

fi - li o - rum lae - tan -

- tem

Ma - trem

Ma - trem

fi - li o - rum lae - tan -

- tem, lae - tan - tem, lae -

fi - li o - rum lae - tan -

- tem, lae - tan - tem, lae -

fi - li o - rum lae - tan -

- tem,

fi - li o - rum lae - tan -

- tem, lae - tan - tem, lae -

allarg.

tan - tem.

tan - tem.

tan - tem.

fa tempo

rit.

SOPRANO SOLO

Largo

Glo-ri-a Pa-tri, Pa-

triet Fi-li-o et Spi-ri-tui

San-cto, et Spi-ri-tui

San-cto, Glo-ri-a

p molto espress.

Pa - tri et Fi-li-o et Spi - ri - tui

cres.

This system contains the first four measures of the piece. The vocal line is in a soprano register, starting with a half note 'Pa' and a quarter note 'tri', followed by a half note 'et' and a quarter note 'Fi-li-o', then a half note 'et' and a quarter note 'Spi', and finally a half note 'ri' and a quarter note 'tui'. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand. A crescendo marking 'cres.' appears at the start of the fifth measure.

San - - - - - cto. Glo - ri - a Pa - tri

rall. *pp*

This system contains measures 5 through 8. The vocal line has a long rest for 'San' followed by a half note 'cto.', then a half note 'Glo', a quarter note 'ri', and a quarter note 'a'. The piano accompaniment continues with the sixteenth-note pattern. A 'rall.' (ritardando) marking is placed over measures 6 and 7, and a 'pp' (pianissimo) marking is placed at the start of measure 8.

Pa - tri et Fi-li-o et Spi - ri - tui San - cto, Glori-a

f

This system contains measures 9 through 12. The vocal line continues with a half note 'Pa', a quarter note 'tri', a half note 'et', a quarter note 'Fi-li-o', then a half note 'et', a quarter note 'Spi', a quarter note 'ri', a quarter note 'tui', a half note 'San', and finally a half note 'cto, Glori-a'. The piano accompaniment features a more active sixteenth-note pattern. A forte 'f' marking is placed at the start of measure 12.

Glo - - - - - ri - a

sottovoce

This system contains measures 13 through 16. The vocal line has a long rest for 'Glo' followed by a half note 'ri' and a quarter note 'a'. The piano accompaniment continues with the sixteenth-note pattern. A 'sottovoce' (pianissimo) marking is placed at the start of measure 14.

Pa - tri, Pa - tri et Fi-li-o et Spi -

ri - tu - i San - cto glo - ri - a, Spi -

ri - tui San - cto glo - ri - a

glo - ri - a, Glo - ri - a.

pp

cresc.

rall.

p

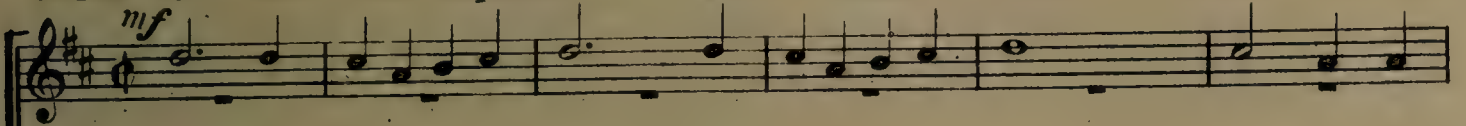
p

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are in Latin, and the music is arranged in four systems. The piano part features various textures, including arpeggiated chords, sustained chords, and moving lines. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), *rall.* (rallentando), and *p* (piano).

CORO

Allegro

SOPR. Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in



Et in sae - cu - la

sae - cu - la sae - cu - lo - rum: A - - - men

Si - cut e - - -

e - - - rat in prin - ci - - - pio

17

sae - cu - lo - rum: A - - - men. Si - cut e - rat in prin -

mf

Nunc et sem -

rat in prin - ci - - - pio

Si - cut e - rat in prin - ci - pi -

mf

17

ci - pi - o et nunc et sem-per et in sae - cula sae - cu - lorum:

-per: A - men

o et nunc et sem - per et in sae - cula sae - cu - lorum: A -

A - men. nunc et sem -

et in sae - cu - la sae - cu - lo - rum A - men

men. nunc et sem - per: A - men. Si - cut e - rat in prin -
men. Si - cut

Si - cut e - rat in prin - ci - pi -

-per A - - - men

A - men

ci - pi - o et nunc et semper et in sae - cu - la sae - cu - lo - rum:

o et nunc et sem - - - per et in sae - cu - la sae - cu - lo - rum: A - - -

18 et in sae - cu - la sae - cu - lo - rum

men. et nunc et semper et in sae -

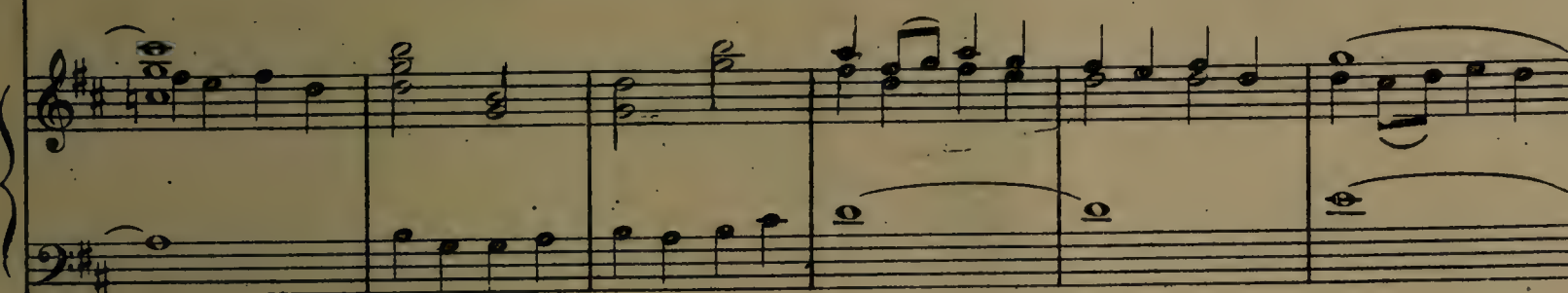
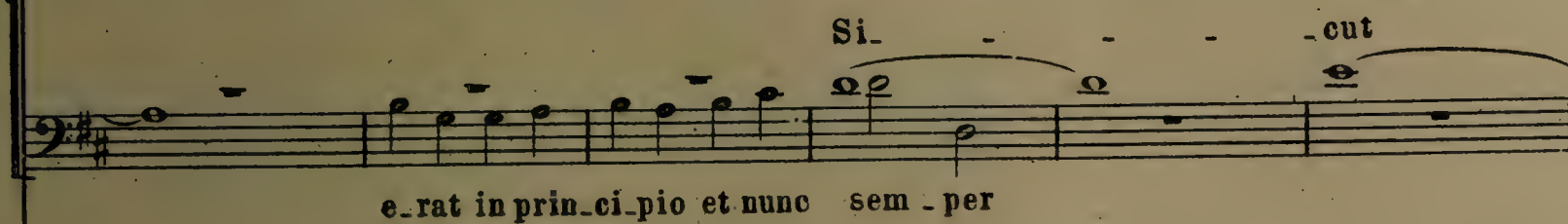
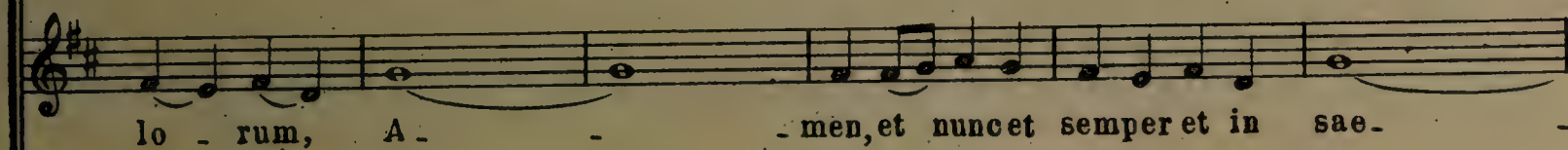
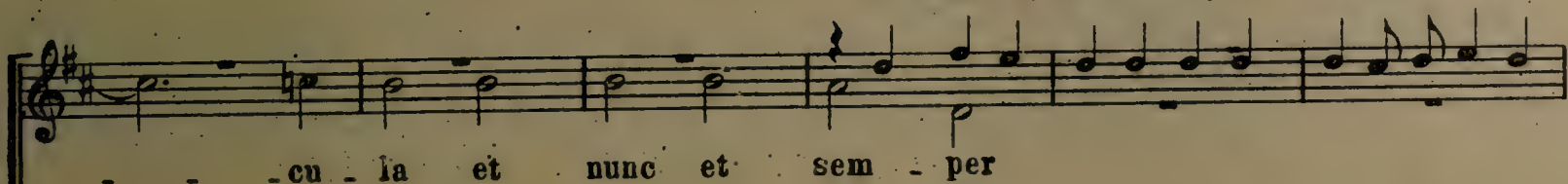
A men. et nunc et semper et in sae - cu - la sae - cu -

nunc et sem - - - per: A - men

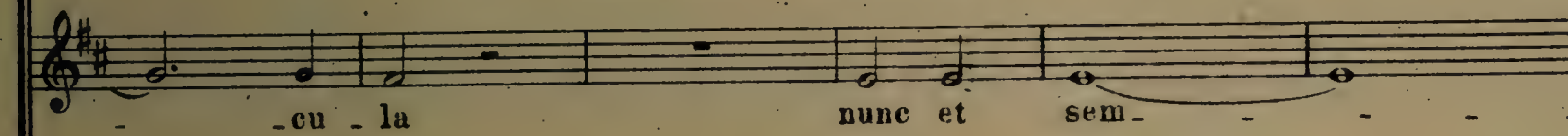
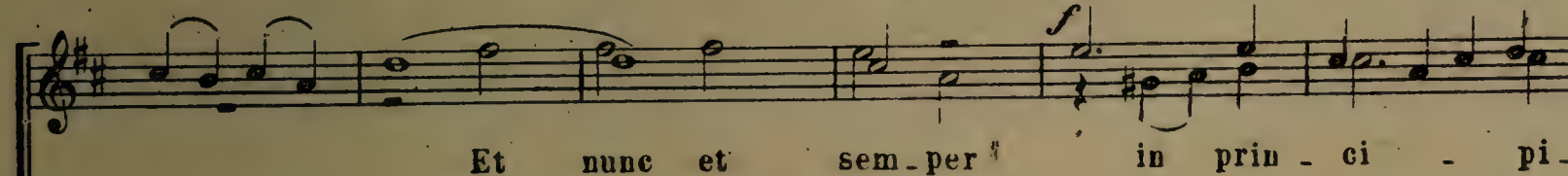
men. Si - - - - - cut

18

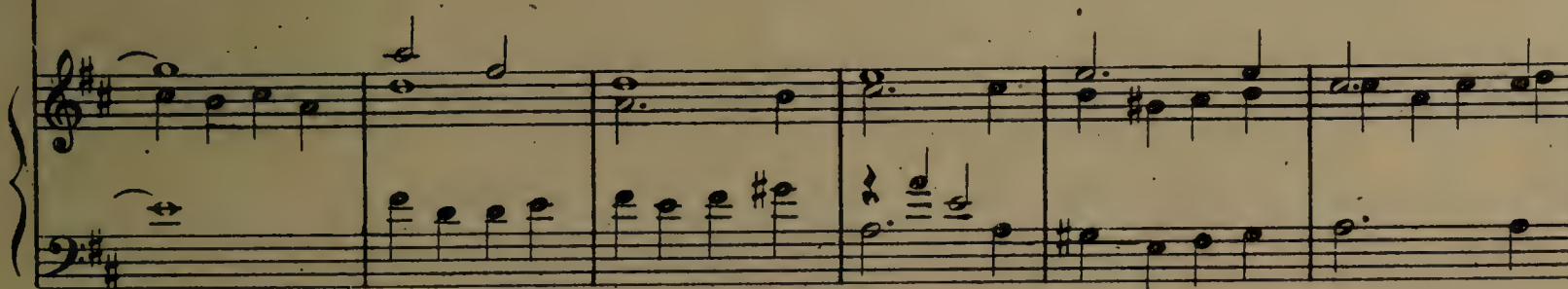
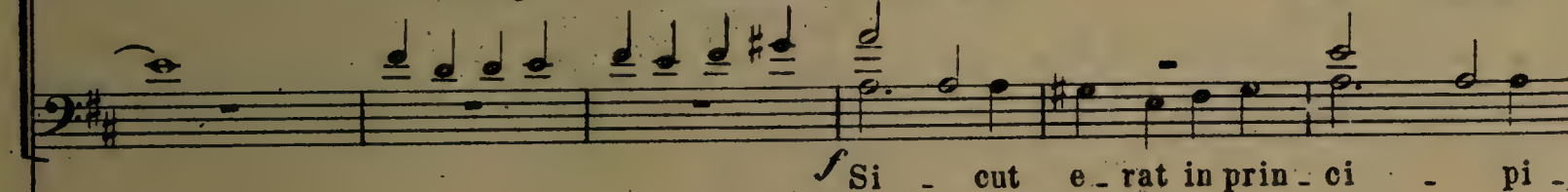
et nunc et semper et in saecula saecu -



lo - rum: A - - - - - men, si - cut e - rat in prin -



e - rat in prin - cipio et nunc et sem - per, A men.



19

ci - pi - o

nunc et

sem -

o et nunc et semper et in sae - cu - la sae - cu - lo - rum

- per sae - cu - lo - rum

mf

Si - cut

o et nunc et sem - per

mf

Si - cut e - rat in prin -

19

mf

- per et in sae -

A - men

Si - cut

e - rat in prin - ci - pi - o et nunc et semper, et in sae - cu -

et nunc et semper, et in sae - cu - la sae - cu - lo - rum:

ci - pi - o, et nunc et semper

la Si

e - rat in prin - ci - pio et nunc et semper, et in sae - cu -

la et nunc et semper, et in sae - cula sae - cu - lo - rum:

A - men A -

et nunc et semper, et in sae - cu - la

[20] e - rat, Si - cut e - rat in prin - ci - pi - o et nunc et

la, et nunc et sem - per Si cut

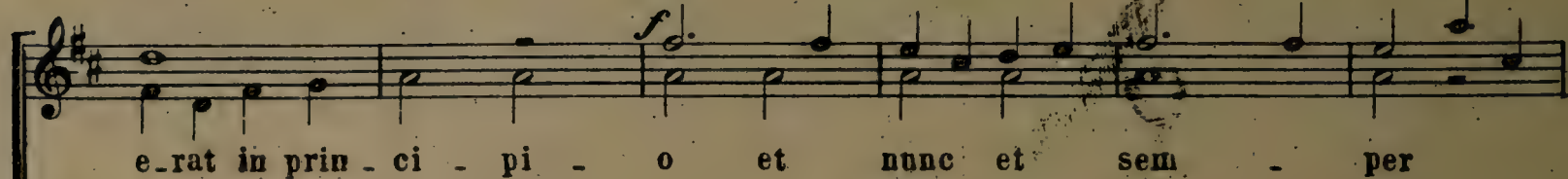
A - men Si - cut e - rat in prin - ci - pi -

men et nunc et semper, et in sae - cula

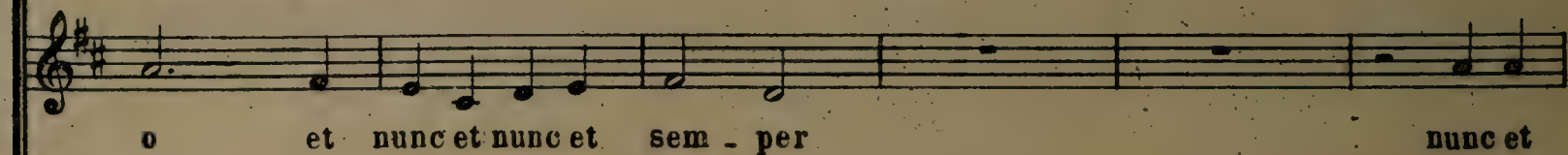
et nunc et semper, et in sae - cu - la

[20]

sem - per nunc et semper et in sae - cu - la, et in

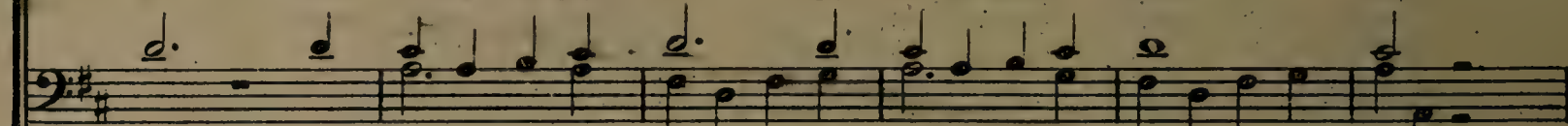


e-rat in prin - ci - pi - o et nunc et sem - per

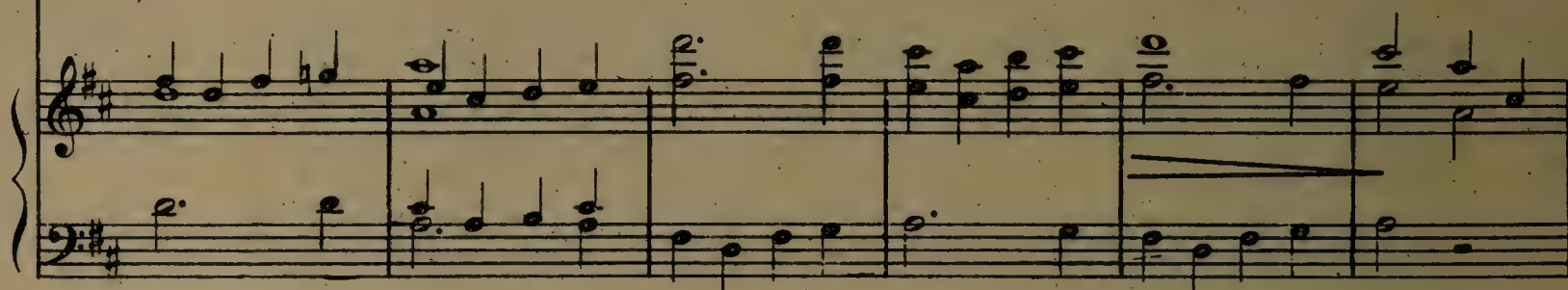


o et nunc et nunc et sem - per nunc et

Si - cut e-rat in prin - ci - pi - o et nunc sem - per



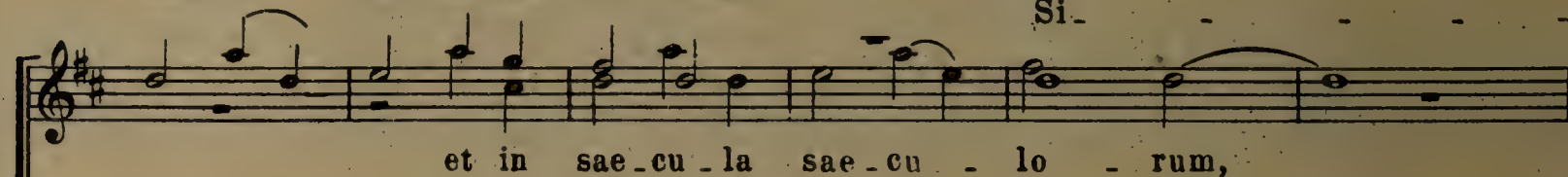
f Si - cut e-rat in prin - ci - pi - o et nunc et semper



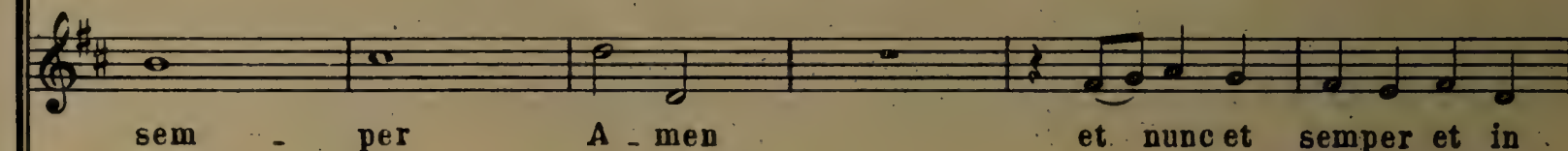
sae - cu - la sae - cu - lo - rum.

21

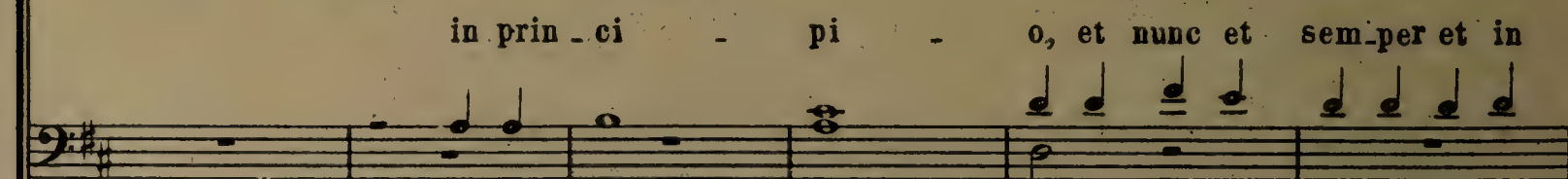
Si -



et in sae - cu - la sae - cu - lo - rum,



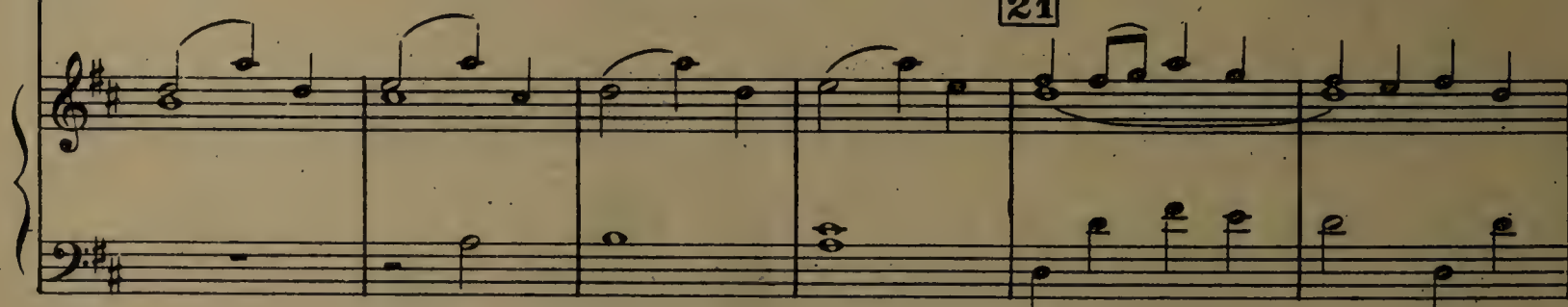
sem - per A - men et nunc et semper et in



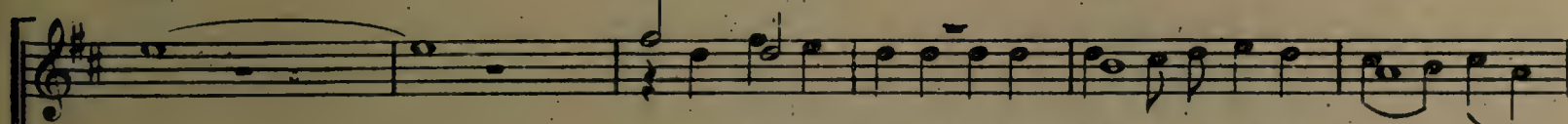
in prin - ci - pi - o, et nunc et sem - per et in

A - men.

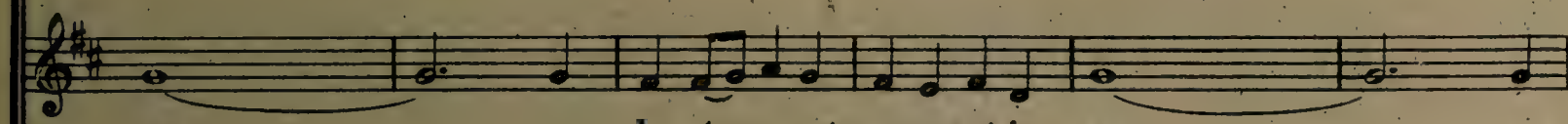
21



cut e - rat in prin -

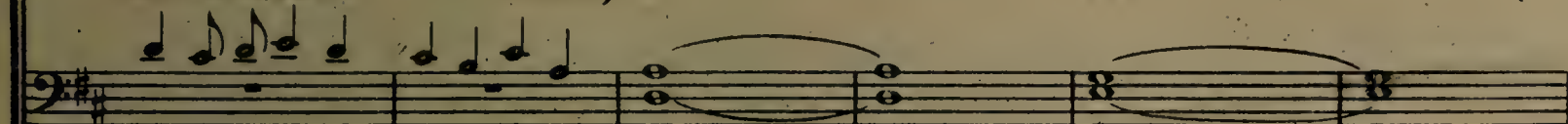


et nunc et semper et in sae-cu-la saecu - lo - rum:



sae - cu - la, et nunc et semper et in sae - cu -

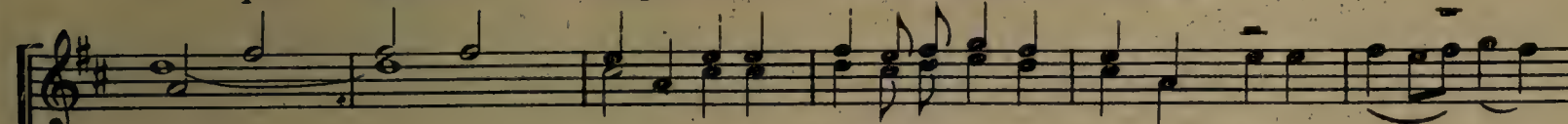
sae-cu-la saecu - lorum: Amen, si - cut



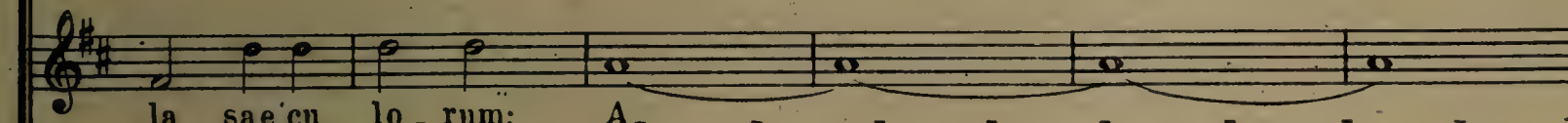
si - cut



ci - pic nunc et semper et in saecu-la saecu - lo-rum

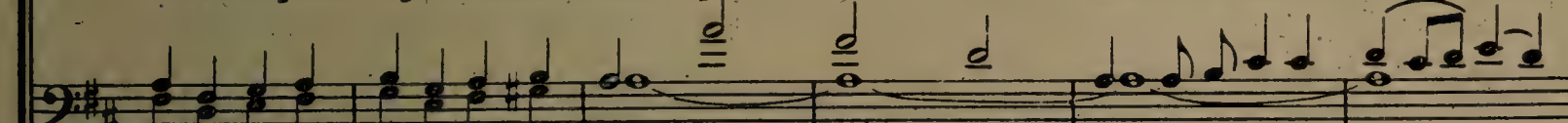


A - men, et in saecu-la saecu - lo-rum, saecu - lo - rum:

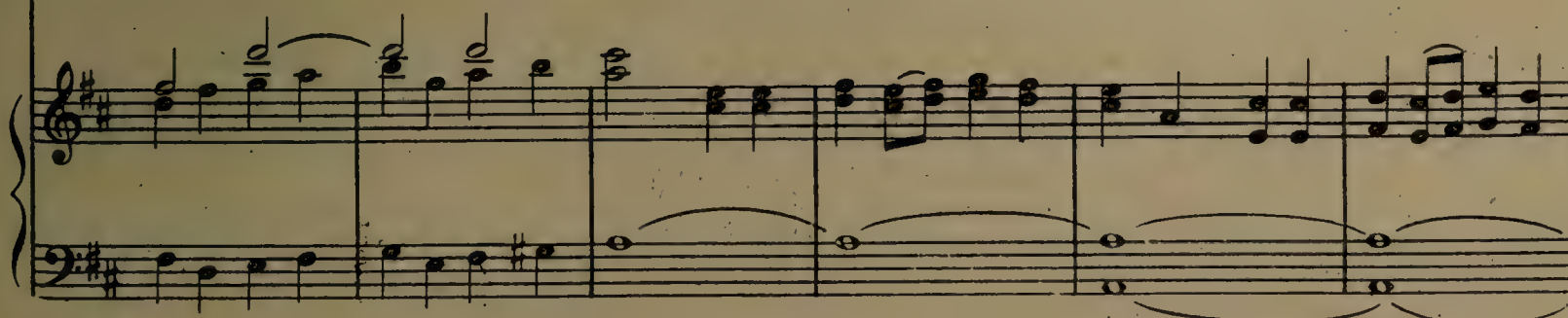


la sae-cu - lo - rum: A -

e-rat in prin - cipio et nunc et sem - per et in sae-cu-la saecu - lo - rum:

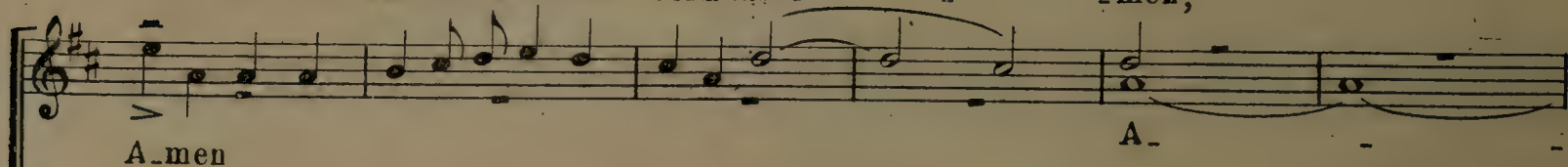


e-rat in prin - cipio et nunc et sem -



et in sae-cu-la sae-cu-lorum: A -

-men,



men et,

in

sae-cu-la

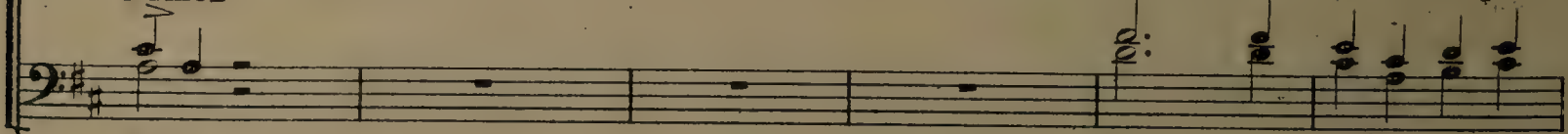
saecu-lorum: Amen

nunc

et

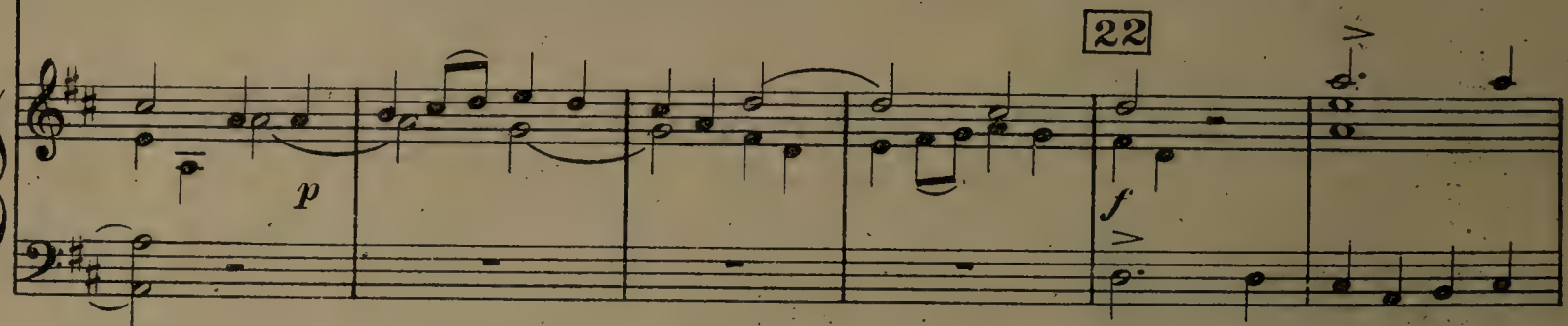
A-men

Si-cut e-rat in prin-



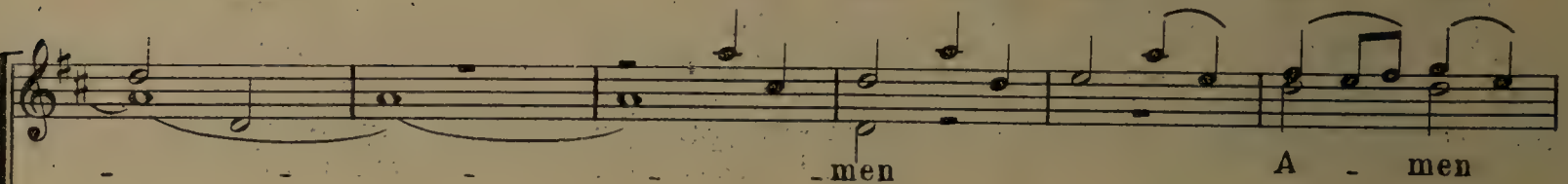
per

Si-cut e-rat in prin-



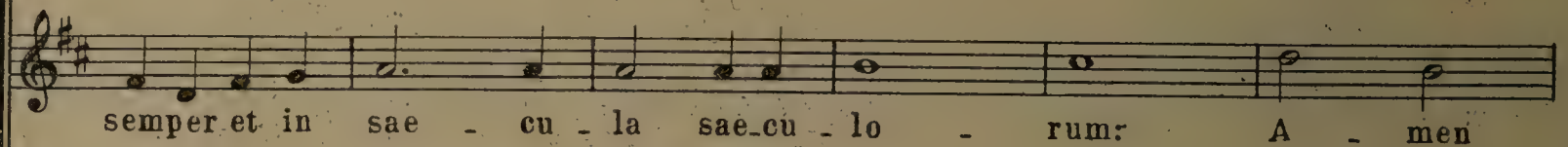
A - men.

et in sae-cu-la sae-cu-lo-rum



-men

A - men



semper et

in

sae

cu-la

sae-cu-lo

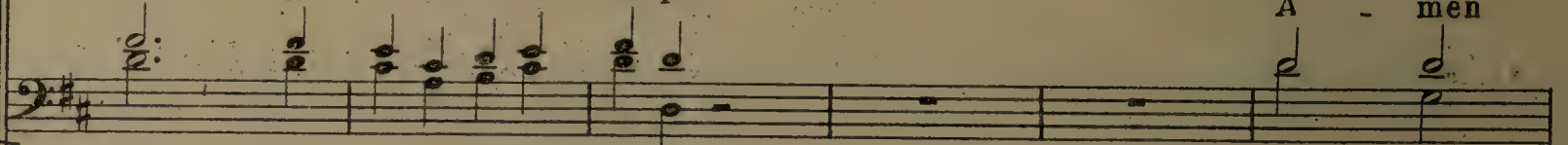
rum:

A -

men

ci - pi - o et nunc et semper

A - men



ci -

pi -

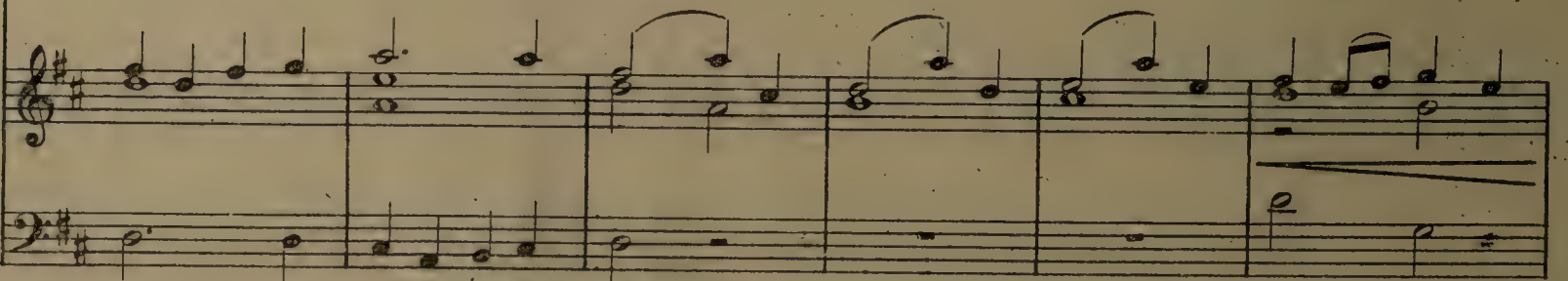
o et

nunc et

semper

A -

men



allarg.

allarg.

PSALMUS CXXI.

per soprano con accomp. di quartetto ad archi.

(1731?)

Andante

1

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a 3/8 time signature. It begins with a *mf* dynamic and features a series of eighth-note chords and single notes. The lower staff is in bass clef and provides a harmonic foundation with sustained chords and moving lines. Dynamics include *mf*, *p*, and *f*.

The second system continues the piano accompaniment. The upper staff shows more complex chordal textures and melodic fragments. The lower staff maintains the harmonic support. Dynamics include *p* and *f*.

The third system of the piano accompaniment features a more active upper staff with frequent eighth-note patterns. The lower staff continues with sustained chords. Dynamics include *f* and *p*.

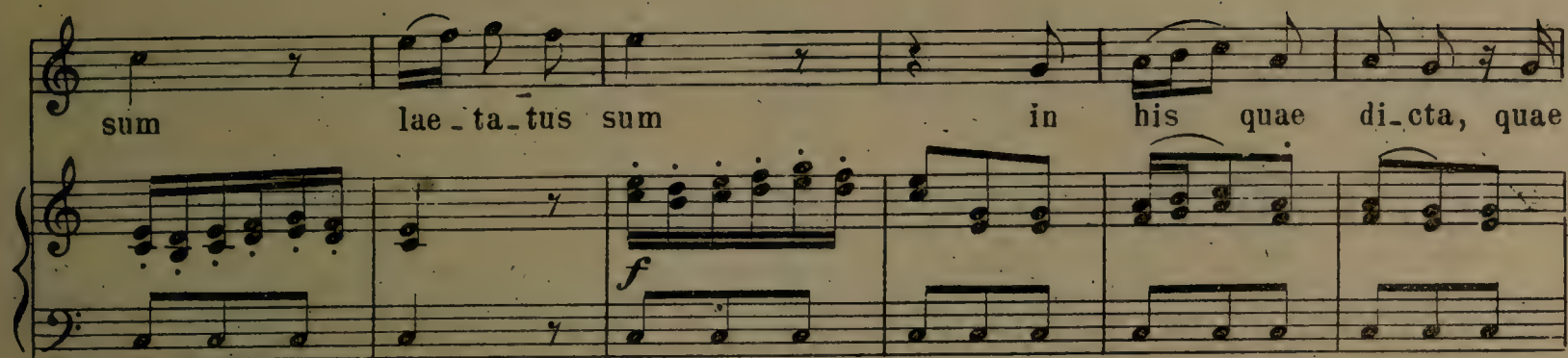
The fourth system concludes the piano accompaniment on this page. It includes a *dolce* marking in the lower staff and a *f* dynamic in the upper staff. The system ends with a *p* dynamic.

SOPRANO

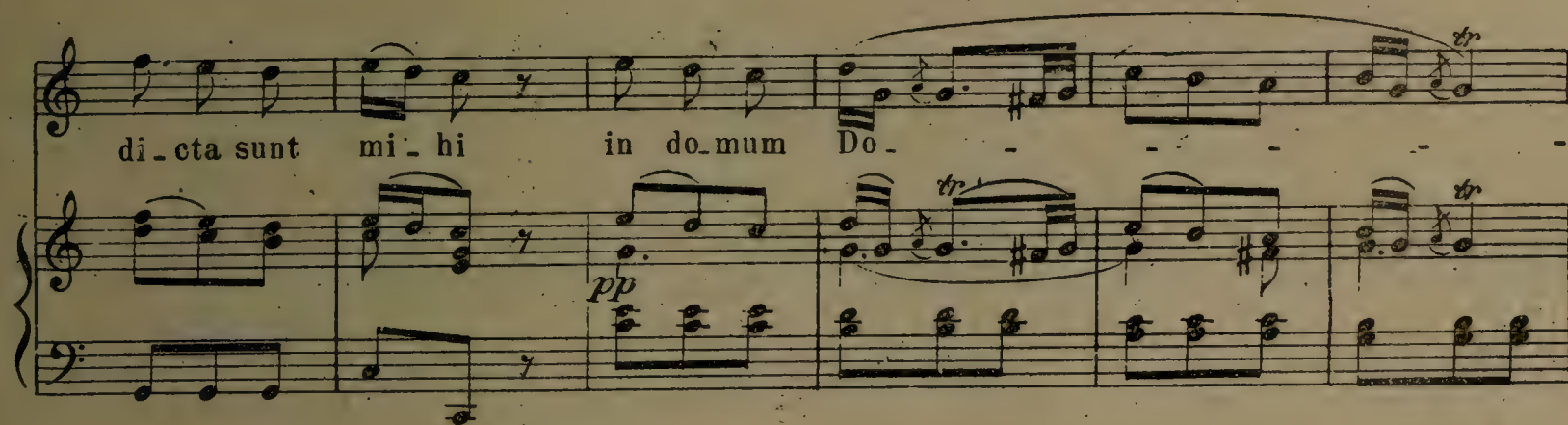
The soprano vocal line begins with a whole rest for the first four measures, followed by a half note G4 and a quarter note A4 in the fifth measure. The lyrics "Lae - ta - tus" are written below the notes.

The piano accompaniment for the soprano line starts with a *f* dynamic. The upper staff contains a melodic line with eighth-note patterns, and the lower staff provides harmonic support. A *lento* marking appears in the lower staff towards the end of the system.

sum lae-ta-tus sum in his quae di-cta, quae



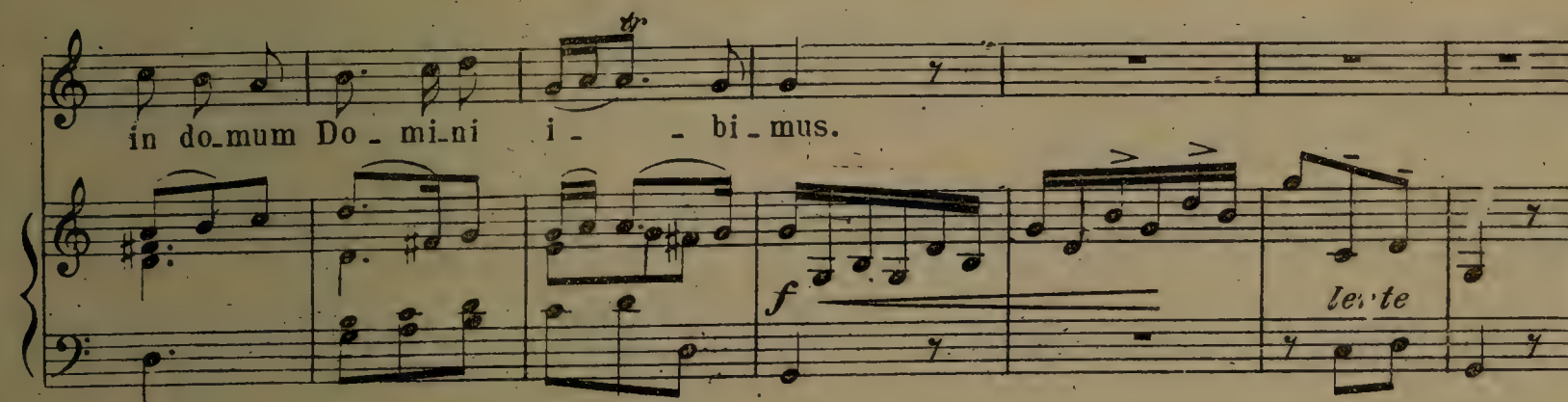
di-cta sunt mi-hi in do-mum Do-



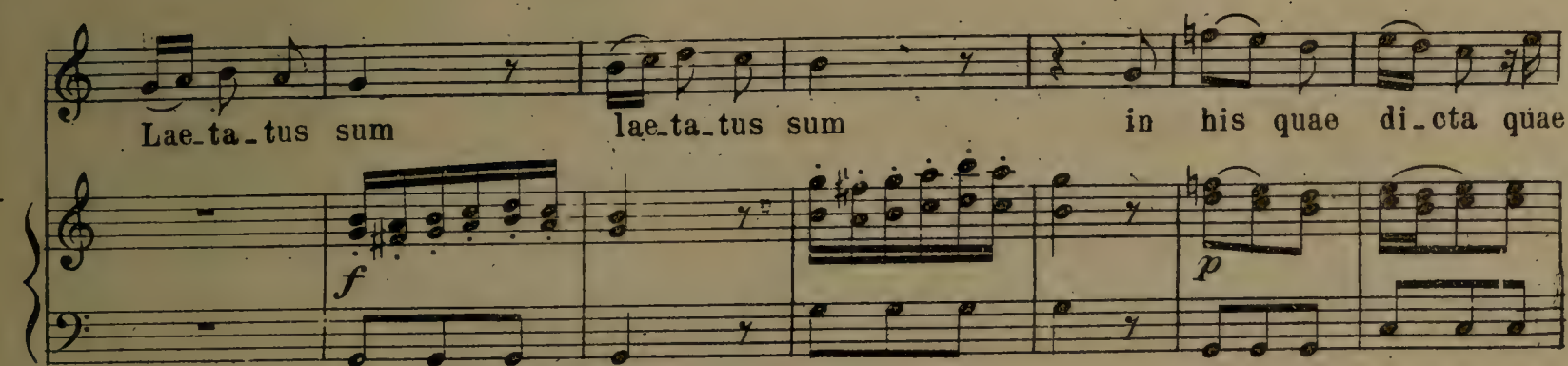
mi-ni, in do-mum Do-mi-ni, in do-mum Do-mi-ni,



in do-mum Do-mi-ni i-bi-mus.



Lae-ta-tus sum lae-ta-tus sum in his quae di-cta quae



sostenuto

di-cta sunt mi-hi lae - - ta - - tus sum,

p

a tempo

lae - - ta - - tus sum in his quae di-cta quae

cresc. *p* *cresc.*

di-cta sunt mi-hi in do-mum Do - - mi-ni

p *sf*

i-bi-mus in do-mum Do - - mi-ni i-bi-mus

p *dolce* *sf*

in domum Do-mi-ni i-bi-mus, in do-mum Do-mi-ni i-bi-mus.

p

sostenuto

Lae - - - ta - - - tus sum, lae - - - ta - - -

f *p* *cresc.*

a tempo

tus sum in his quae di - cta sunt mi - hi.

p *cresc.*

Lae - ta - tus sum.

p *f* *pp*

Lae - ta - tus sum.

f rall. *a tempo* *lente*

Largo

2

f staccato

p
Stan - tes e - rant, e - rant pe - des no - stri in a - tri -

p dolciss.

is Je - ru - sa - lem,

espr.

Je - ru - sa -

lem qui ae - di - fi - ca - tur, ae - di - fi - ca - tur ut ci - vi - tas

p

cu - jus par-te-ci-pa -

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melodic line with some grace notes. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. It features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano) appearing in the right hand.

- ti - o e - jus, in i - di - psum Cu - jus par-te-ci-pa -

The second system continues the vocal and piano parts. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet in the right hand and a *lente* marking in the left hand. Dynamic markings of *p* are present.

- ti - o cu - jus par - te - ci -

The third system shows the vocal line continuing with a long note. The piano accompaniment consists of a steady eighth-note pattern in both hands.

- pa - tio e - jus in i - di - psum.

The fourth system concludes the page. The vocal line has a triplet of eighth notes. The piano accompaniment features a sextuplet in the right hand and a *rall.* (rallentando) marking in the left hand. The system ends with a *pp* (pianissimo) dynamic marking.

Larghetto

3

Il - - luc e - - nim a - - scen - de - runt

tri - bus tri - bus Do - mi - ni te - sti -

mo - nium I - sra - el ad con - fi - ten - dum ad con - fi - ten - dum ad con - fi -

ten - dum no - mi - ni Do - mi - ni. Il - - luc

p *f dolce* *f dolce* *p*

e - nim a - scen - de - runt tri - bus, tri - bus

Do - mi - ni te - sti - mo - ni - um I - sra - el te - sti -

mo - ni - um I - sra - el ad con - fi - ten - dum no - mi - ni Do - mi - ni ad con - fi -

ten - dum ad con - fi - ten - dum no - mi - ni Do - mi - ni no - mi - ni

f dolce *f dolce*

Do - mi - ni.

Adagio
RECIT.

4

Qui - a il - lic se - de -

- runt se - des in ju - di - ci - o se des su - per do - mum Da - vid. Ro -

Andante

ga - te quae ad pa - cem sunt Je - ru - sa - lem. Ro - ga - te quae ad pa - cem sunt Je -

ru - sa - lem et a - bun dan -

cresc.

ti - a di - li - gen - ti - bus te.

Adagio

f

Fi - at pax

f

Fi - at pax In vir - tu - tē tu - a

et a - bun - dan - ti - a et a - bun - dan - ti - a in tur - ri - bus su - is.

p

Allegro (non troppo)

5

*mf leggiero**tr* ~~~~~*tr*

Pro - pter fra - tres, fra - tres me - os et pro - xi - mos me - os, lo - que - bar

*p**tr* ~~~~~

pa - cem, pa - cem de te, pa - cem de te

rall.

f a tempo *pp* *f* *p*

Pro - pter fra - tres, fra - tres me - os et

f *p*

pro - xi - mos me - os lo que - bar pa - cem, io que - bar pa - cem, lo

f *p*

que - bar pa - cem, pa - cem de te. Pro - pter

f *p*

do - mum Do - mi - ni De - i no - stri. Pro - pter do - mum Do - mi - ni

f *p*

De - i no - stri quae - si - vi bo - na

quae si vi bo - na ti - bi quae si vi bo -

- na quae si vi bo - na

ti - bi: Quae si vi bo - na ti - bi.

f *l'entamente* *f a tempo*

rall.

Adagio

6

*molto espress.**p**mf*

Glo - - - ri - a

Glo - - ri - a Pa - tri

Pa - tri et Fi - li - o

et Spi - ri - tu - i San - cto.

Glo - - -

- ri-a, glo-ri-a Glo - ri-a Pa-tri Pa - tri et Fi-li-o

p *mf* *p*

et Spiri-tui San-cto. Glo - ri-a Pa-tri glo - ri-a Fi-li-o et Spi-

f *p*

ri - tu - i San-cto glo-ri-a, glo-ri-a glo - ri -

sostenuto

a glo-ri-a, glo-ri-a.

f *dolce f* *dolce f*

mf

Presto

7

Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae -

f *dolce*

- cu - la et nunc et sem - per et in sae - cu - la sae - cu - lo - rum:

A - - - - - men.

f

Si - cut e - rat in prin - ci - pi - o Si - cut

f *mp*

e - rat in prin - ci - pi - o et nunc et sem - - - - - per et nunc et

p

sem - - - - - per et in sae - cu - la sae - cu - lo - rum: A - men, A - men.

Si - cut e - rat in prin - ci - pi - o. Si - cut e - rat in prin -

mf

ci - pi - o Si - cut e - rat in prin - ci - pi - o et nunc et sem - - - - -

f

- per et in sae - cu - la sae - cu - lo - rum: A -

men, et nunc et sem - - - per. Si - cut e - rat in prin - ci - pio

et in sae - - - cu - la. Si - cut e - rat in prin - -

ci - pi - o et in sae - cu - la sae - cu - lo - rum: A - men, A - - men. sem - per

A - men sem - per et in sae - cu - la sae - cu - -

lo - rum: A - - men A - - - men A - men A - men, A - men.

